HM

THE HARD MUSIC MAGAZINE

MyChildren MyBride
Mantric
Sleeping Giant
Impending Doom poster
We Are The Fallen
The Classic Crime
The Whosoevers
SXSW Recap

0 74470 79599 5 05

May, June 2010 • *Issue #143*
$3.99 USA / 4.50 CDN

Coming Soon From Tooth & Nail

The Letter Black
"Hanging On By A Thread"

Available May 4, 2010

myspace.com/theletterblack
facebook.com/theletterblack

Since October
"Life, Scars, Apologies"

Available May 18, 2010

myspace.com/sinceoctober
facebook.com/sinceoctober

In Stores & Online Now:

Demon Hunter
'"The World Is A Thorn"
Available Now
demonhunter.net
myspace.com/demonhunter

X 2010
Featuring Skillet, The Almost,
August Burns Red and more
Available Now!
Facebook.com/xthealbum
twitter.com/xthealbum

Secrect and Whisper
"Teenage Fantasy"
Available Now
myspace.com/secretandwhisper
facebook.com/secretandwhisper

Tooth & Nail RECORDS solidstate

© 2010 Tooth & Nail Records / Solid State Records

Records and Solid State Records:

To Speak of Wolves
"Myself < Letting Go"

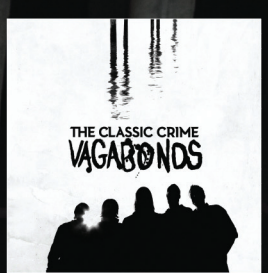
Available May 18, 2010

myspace.com/tospeakofwolves
facebook.com/tospeakofwolves

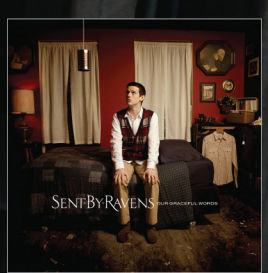
MyChildren MyBride
"Lost Boy"

Available June 8, 2010

myspace.com/mcmb
facebook.com/mychildrenmybride



The Classic Crime
"Vagabonds"
Available Now
myspace.com/theclassiccrime
facebook.com/theclassiccrime



Sent By Ravens
"Our Graceful Words"
Available Now
myspace.com/sentbyravens
facebook.com/sentbyravens

Write This Down
"Write This Down"
Available Now
myspace.com/writethisdown
facebook.com/writethisdownband

AMBER PACIFIC

VIRTUES

CD & T-SHIRT PACKAGE DEAL

$18 ORDER NOW!

WWW.VICTORYRECORDS.COM

HEAR THE NEW SINGLE "THREE WORDS" AT MYSPACE.COM/AMBERPACIFIC

IN STORES NOW

FOLLOW @AMBERPACIFIC ON TWITTER

★ ★ ★ ★ VISIT THE **VICTORY RECORDS WEBSTORE** FOR T-SHIRTS, HOODIES, ZIP-UP HOODIES, PACKAGE DEALS, GIRLIE SHIRTS, CDs, COLORED VINYL AND MORE - **WWW.VICTORYRECORDS.COM** ★ ★ ★ ★

YOUR MUSIC. YOUR LABEL.
VICTORY RECORDS
WWW.VICTORYRECORDS.COM

VICTORV
DOWNLOAD OR STREAM OUR MONTHLY VIDEO PODCAST
VicTorV.tv

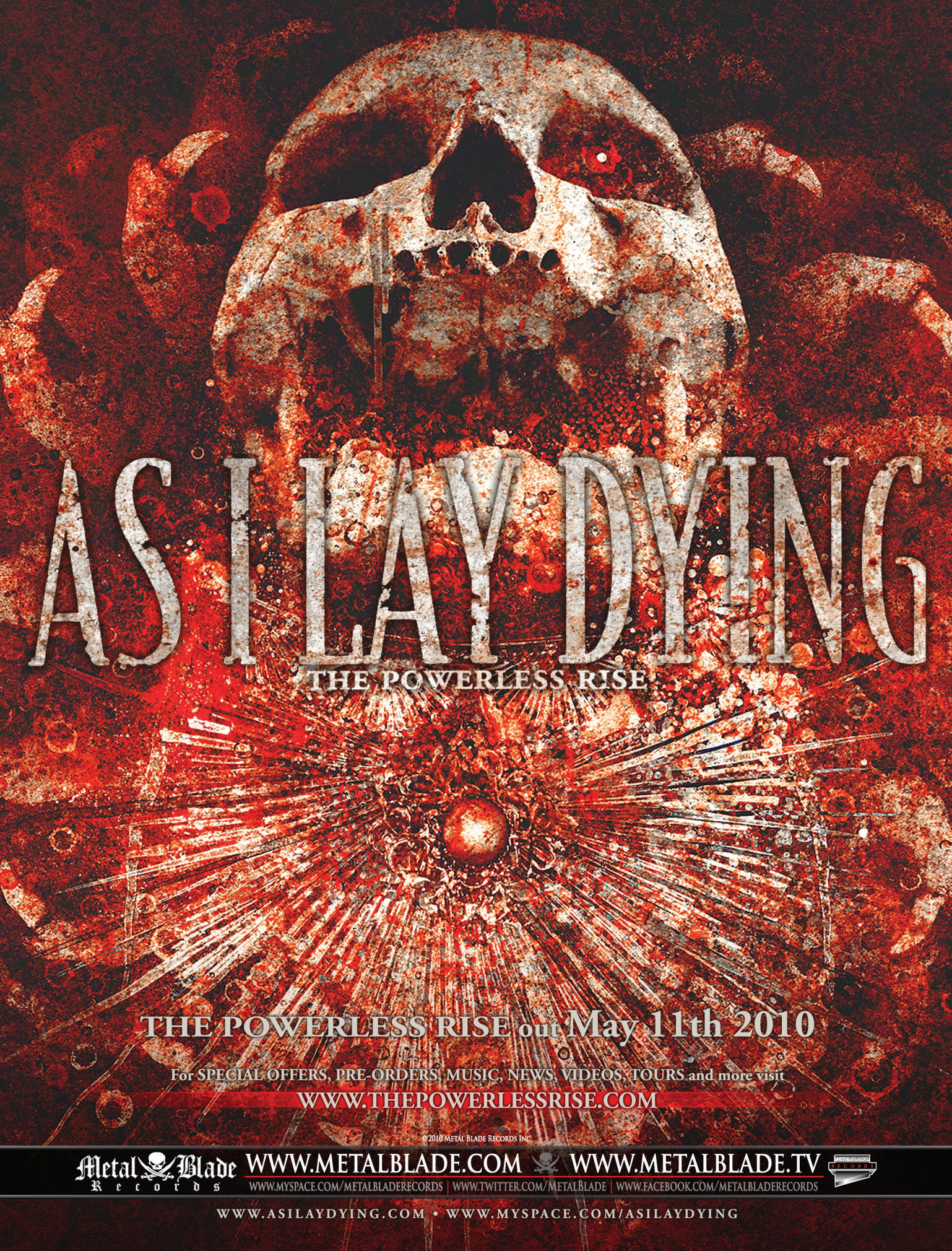
VICTORME
JOIN THE VICTORY RECORDS' ONLINE COMMUNITY
VictorMe.com

VictorStream
ADD THIS FREE MEDIA PLAYER TO YOUR WEBSITE OR BLOG
VictorStream.com

VICTORY METAL
BANG YOUR HEAD
VictoryMetal.com

GET VICTORY RECORDS RINGTONES
RINGTONES.VICTORYRECORDS.COM

ALSO AVAILABLE AT THESE RETAIL LOCATIONS
BEST BUY · fye · Available on iTunes · amazon.com · HOT TOPIC


AS I LAY DYING
THE POWERLESS RISE
THE POWERLESS RISE out May 11th 2010
For SPECIAL OFFERS, PRE-ORDERS, MUSIC, NEWS, VIDEOS, TOURS and more visit
WWW.THEPOWERLESSRISE.COM
©2010 METAL BLADE RECORDS INC.
Metal Blade Records
WWW.METALBLADE.COM
WWW.METALBLADE.TV
WWW.MYSPACE.COM/METALBLADERECORDS | WWW.TWITTER.COM/METALBLADE | WWW.FACEBOOK.COM/METALBLADERECORDS
WWW.ASILAYDYING.COM • WWW.MYSPACE.COM/ASILAYDYING

SEPTEMBER 4&5
Labor Day Weekend
2010
REVELATION GENERATION
2 DAYS 5 STAGES 60+ BANDS
FRENCHTOWN, NJ
Follow us online for up-to-the-minute lineup information.
WWW.REVGEN.ORG
myspace
YouTube

CORNERSTONE FESTIVAL

JUNE 28-JULY 3 2010

GWEN STACY
SLEEPING GIANT
A PLEA FOR PURGING
SCREAM THE PRAYER TOUR
WAR OF AGES
LIVING SACRIFICE
BECOMING THE ARCHETYPE
WHITE COLLAR SIDESHOW
HASTE THE DAY
BLESSED BY A BROKEN HEART
FOR TODAY
FLATFOOT 56
THE ALMOST
THE CHARIOT
AND MANY MORE

THE DEVIL WEARS PRADA

AUGUST BURNS RED

DEMON HUNTER

20,000 PEOPLE, 300 BANDS, SKATE PARK, BEACH
FILM FESTIVAL, 200 HOURS OF SEMINARS, DANCE CLUB
ART, ORGANIZED SPORTS, 625 ACRES OF CAMPING

WWW.CORNERSTONEFESTIVAL.COM

iTickets.com
CHRISTIAN EVENT TICKETS AND INFORMATION

PURPLE DOOR 2010
AUGUST 13 & 14 SKI ROUNDTOP LEWISBERRY, PA

2 Days
4 Stages
30+ Bands

TICKETS (Purchase before AUGUST 6)
GROUP (15+): $36.00 / GEN. ADMISSION: $39.50
AT GATE: $42.00

Family Force 5 - Thousand Foot Krutch - August Burns Red
Demon Hunter - Project 86 - Lecrae - Showbread
Mychildren Mybride - War of Ages - The Classic Crime
House of Heroes - John Mark McMillan - Children 18:3
Bradley Hathaway - Ivoryline - Paper Route
Derek Webb - Seabird - Deas Vail - B. Reith - I Am Terrified
Esterlyn - Onward Olympas - A Plea for Purging
In the Midst of Lions - Thi'sl - Texas In July
An Early Ending - Oceans in Love - Ace Augustine

SPEAKERS: Renee Yohe (inspiration behind TWLOHA)
Lecrae - Andrew Schwab
Bradley Hathaway (poetry seminar)
Brian Kemper And many more to come!
••• Artist subject to change without notice

GET THE LATEST INFORMATION AT PURPLEDOOR.COM

Xpired Magazine · Lancaster Bible College & Graduate School · Compassion · Messiah College · Jesus Freak Hideout.com · Stand True · Black Rock Retreat · HM

stickersandmore.com

Custom Printing and Design Since 1995

FREE Shipping, Setup & Art Prep

Your Logo
On Custom
Apparel
Banners
Stickers
Postcards
Buttons
& More

100 Posters $85
100 Full Color 8x10s $68

T-Shirts

2'x6' Full Color Banner $75

Stickers

1000 Postcards $82

888.644.7745
info@stickersandmore.com

Prices subject to change

American Apparel ★ Gildan ★ Next Level ★ Anvil ★ Gaziani ★ Independent Trading ★ Tultex

From the editor

Doug Van Pelt

NOW THAT I'M SAVED I SMILE ALL THE TIME

We all know that's not true ... don't we? I wanted to share an update after the announcement last issue that we needed help to continue. Our goal is to erase the debt we got into covering the print bills from the last year (32K). This is a lofty goal, but one I think is attainable. When Paste Magazine appealed for help last year to save their magazine, they raised nearly $300,000. While our circulation isn't nearly as big as theirs (less than 10K to their 100K+), I think it's reasonable that this can be raised. That's about all I wanted to share, because I get turned off by people that constantly beg. I was asked by some of you for a status report, so I wanted to honor that and stay vulnerable and transparent.

We've been having fun with the big "Top 100 Christian Rock Albums of All Time" list. It's taking more than just the usual two-month production cycle of a typical issue to compile such a list. Check out our latest (free...always free) Podcast episode, where I share the five major criteria each album on this list has to score high in to make it. This is no easy chore ... and no one will be 100% completely happy with it, but even though a favorite album or three will invariably be left off the list, we hope you'll agree that the 100 on the list are essential and must-hear albums in the Christian rock history (which favors hard rock, metal, punk and alt-rock, but also includes industrial, experimental, esoteric, shoegazer, emo, ska, new wave, electronica and rapcore). Most of the "Spinning at HM Now" list below are albums that we've enjoyed playing as we try to make judgments and evaluations for this list. Some bands are so good that it's hard to choose which one or ones from them to pick... Stay tuned for that special issue (coming up in late June).

While we always have interns work here at HM Magazine throughout the year (especially the summer), I'd like to venture out and create more opportunities to work with people all over, to help out with various tasks that HM Magazine needs (from graphic design, writing, promotion, press-release writing, pitching coverage to newspapers, radio, etc). If you love HM and the music we cover, please consider helping out. Contact us via email for more information as we figure out more what this will look like.

We welcome a couple new writers to the fold this issue: Jonathan Kindler (of The Chariot) and Jef Cunningham (who played guitar for Spoken for 14 years). Check out their stories (My Epic and The Classic Crime) and give them your feedback, will ya?

SPINNING AT HM NOW

MORELLA'S FOREST	*Super Deluxe*	One of many older CDs spun for "The List."
THE SEVENTY SEVENS	*S/T (Pray Naked)*	Re-discovered this greatness.
SIX FEET DEEP	*The Road Less Traveled*	It's hard to choose between this & *Struggle.*
THE CHARIOT	*Everything Is Alive...*	I forgot how great this album was...
MORTAL TREASON	*A Call To The Martyrs*	I used to think their 2nd was the better album...
CIRCLE OF DUST	*Brainchild*	How do you choose between this and self-titled?
NORMAN GEISLER	*I Don't Have Enough Faith...*	An audio book that excites instead of bores.

REGULAR

Letters 10
Hard news 12
Classic moments 14
Live report 15
Watch to artists 18

FEATURETTE

Call to preserve 16
Amber pacific 17

FEATURE

Mantric 20
The classic crime 22
The whosoevers 24
Mychildren mybride 26
Sleeping giant 28
As i lay dying 36
We are the fallen says 41

INTERMISSION

Impending doom poster 32
Columns 54

REVIEW

Music 45
Indie pick 56
DVD, book, & gadgets 57

Letters to the Editor

WHAT? HITLER DOESN'T CUSS?

The only rant without curse words ... amazing!!! And, the real movie is an amazing movie, it's like 3 hours long!!
–Cody, via YouTube

This was actually quite good. And even better, since I was slightly outraged at the exact same injustice.
–googke101, via YouTube

"who... hates metal... get out..." This made me literally laugh out loud!!! Sooo funny!!
–Jakz333, via YouTube

By far the best Hitler parody I've seen. Love the emo girly-man and kilt stuff!
–roadkillsrus, via YouTube

Ed – A few of the many comments from the Hitler rant clip on YouTube.

WHAT'S ALL THIS THEN?

Hey... I just got the Feb issue at the newsstand. I haven't heard of your magazine before. I was looking at the back cover trying to figure out what the deal was with the artwork. I really like the art displayed. I didn't know if it was an ad or not. So is it just artwork? Who is the artist? Like the mag. I checked out some of the bands. Keep up the good work.
–Lucas Price, via email

Ed – It's an editorial thing. Like an art piece that presents a biblical message. Some are text-heavy, some are not. It's kind of a devotion to God sort of thing. Usually you can find who the artist is on the masthead thing (to the right) on this page.

FLYLEAF'S DELETED SCENES

Thanks for putting the rest of the Flyleaf interview up. I have often wondered what their stance was on touring with secular bands and venues. I must say that I completely agree with their response and will support them even more now.
–Andrew Knowlton, via Facebook

IS THE POPE CATHOLIC?

Hello, I will not be renewing my subscription to Heaven's Metal at this time, because of the Antidemon cover. They have recorded a really hateful song against the Blessed Virgin Mary and, as a Catholic Christian, I will not support anything that they are involved with. I have no hatred against them personally, but I feel that purchasing any of their albums, shirts and other merchandise with their image is like condoning their distorted and hateful views. I have also stopped subscribing to HM, because of a cover featuring the band Demon Hunter dressed up like Catholic Priests. Lots of Catholic Christians support Christian metal bands, but not when some Christian metal bands talk bad about Jesus' Mother, the Pope or the Church that we belong to. This has to stop. Thanks for your time.
–James via email

Wow! I was not aware of the Antidemon song you reference. I guess you know your metal better than I (at least with that band). I'll have to check that song out. Mary is blessed among women. That is for sure. What an honor God the Father bestowed upon her. I am what many would call a "Protestant," so my views on this might be biased, but I would like to strongly encourage you that Demon Hunter (as well as most any Protestant) wearing a priest collar / shirt is not a sign of disrespect, but of underscoring the biblical truth that we are all part of a "royal priesthood" and it's certainly not a mockery of the Catholic priests and their humble service. I'm sorry you were offended and I ask for your forgiveness.

WHERE'S THE HM PODCAST?

What happened to the HM Podcast? It still has a category on iTunes, but there aren't any episodes, and haven't been for some time. Did you guys discontinue it? I miss it!
–Nick Stiverson, via email

Ed – Hmmm. I recently switched servers for the HM Magazine Podcast and shortly thereafter our old host said they were moving on, so maybe when they wiped it they confused iTunes. I'll have it fixed before this issue is in your hands.

BLESSTHEGUYIDISAGREEWITH

In the last issue of HM there was a part where someone was complaining about blessthefall. I disagree with that guy. If we start not supporting people just because they curse (or sin by any means) then we are perfect. We would be God (perfect). God looks at the heart of these guys, not the words and actions. For instance, if I use the name Jesus, I could be cursing or I could be calling my father. The only one that knows this is God. Keep up the great work. I love you guys... Thanks HM!
–Brandon Plemons, via email

HM

EDITOR/PUBLISHER **Doug Van Pelt**
OFFICE MANAGER **Charlotta Van Pelt**
MKTG & ADS **Doug Van Pelt**

CONTR EDITORS **Kemper Crabb, Greg Tucker, Chris Wighaman**

E-NEWS HOUND **Jason Irvin**
MYSPACE COWBOY **Levi Macallister**
INTERN **Daniel Garcia**

CONTRIBUTORS **Matt Conner, Jef Cunningham, Dan Frazier, Robert Houston, Jonathan Kindler, Levi Macallister, Dan MacIntosh, David Stagg**

COVER ILLUSTRATION **John Holcomb**
BACK PAGE **Nathanael Vitkus**

PROOFREADERS **Corey Erb, Levi Macallister, Valerie Maier, Carolyn Van Pelt**

SCRIPTURE "For what I rec'd I passed on to you as of first importance: that Christ died for our sins according to the Scriptures, that He was buried, that He was raised on the third day." (1 Corinthians 15:3-4)

MAILING ADDRESS PO Box 367
Hutto TX 78634

CUSTOMER SERVICE 877.897.0368
service@hmmag.com
FAX 512.535.1827

EDITORIAL dvanpelt@hmmag.com
MARKETING & ADS advertising@hmmag.com
512.989.7309

SUBSCRIPTIONS U.S.A.–$18*, Canada/Mexico–$23*,
[PRINT] Overseas–$28
[DIGITAL / ONLINE] Everywhere–$6

IF YOU MOVE Please send us your new address, or you'll likely miss issues from your subscription. Send an email to service@hmmag.com

WRITE US Letters/email should include full name. All submissions become property of HM Magazine, and may be edited/condensed.

SEND TO Letters2Ed, POB 367, Hutto TX 78634
letters@hmmag.com

ANSWERS hmmag.com/faqsupport
FACEBOOK facebook.com/HM.Magazine
TWITTER twitter.com/dooglar
MYSPACE myspace.com/hmmag

HM Magazine is dependently owned and operated (Psalm 62)

FUELED BY

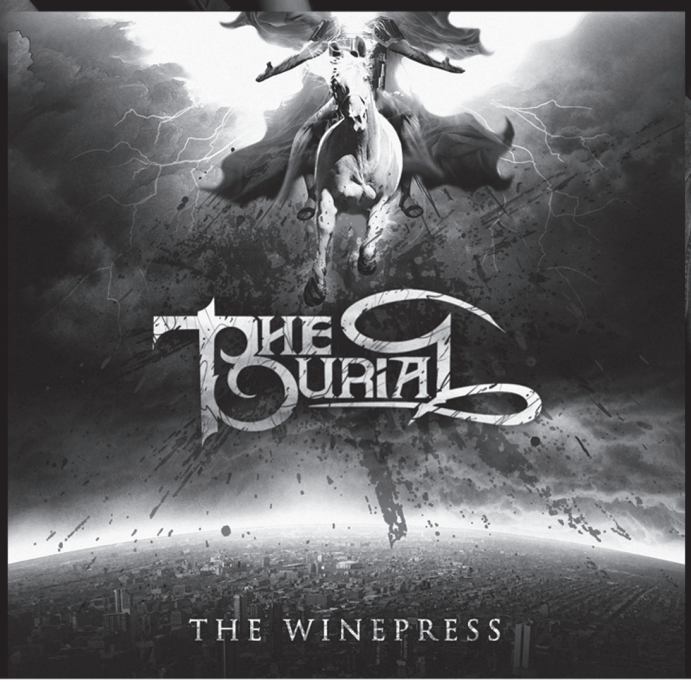
MONSTER ENERGY

HM Magazine (ISSN 1066-6923) is printed in the USA, published bi-monthly for $18 per year by HM, 1660 CR 424, Taylor, TX 76574. Periodicals Postage Paid at Taylor, Texas and at additional mailing office.

POSTMASTER: Send address changes to:
HM, PO Box 367, Hutto TX 78634-0367
All contents copyright © 2010. HM contents may not be reproduced in any manner, either whole or in part, without prior written permission. For retail distribution, please call Ingram Distributors (800) 627-6247

SANCROSANCT
RECORDS

PROUDLY PRESENTS...



THE BURIAL

THE WINEPRESS

THE BRAND NEW FULL-LENGTH ALBUM

COMING JUNE 2010

WWW.MYSPACE.COM/THEBURIALIN

JOIN THE FAMILY

www.SancrosanctRecords.com

ALSO COMING IN JUNE FROM SANCROSANCT RECORDS...

REAPERS ARE THE ANGELS

[VISIONS]

WWW.MYSPACE.COM/REAPERSARETHEANGELS

GET LATE-BREAKING NEWS ONCE A WEEK! SIGN UP FOR THE HM E-MAIL LIST AT HMMAG.COM

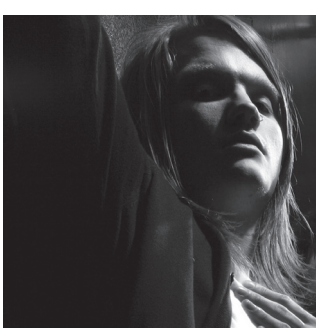
HARDNEWS
Quick & concise

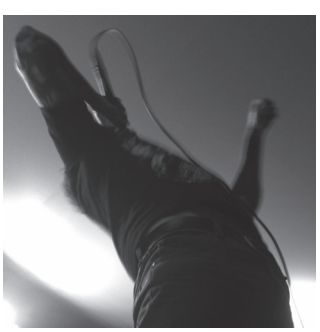
UNDEROATH, AARON G SPLIT
AMICABLE PARTING OF THE WAYS...

The six-man band made the announcement the Monday after Easter weekend, posting this on their MySpace: "We are taking this opportunity to sadly inform you the six of us have decided at the end of the current European tour, Aaron will no longer be playing in UNDEROATH. This was not a decision made in haste, but a thought-out and prayed-upon group agreement. It in no way affects any of the shows left on this tour. They will still be our best efforts and enjoyable experiences for all. For the future, Aaron will be pursuing other musical and ministry endeavors. As for the rest of us we will continue to work hard on the new UNDEROATH record. We appreciate the love and support from everyone in the past and hope that all of us will continue to receive your support on our future paths."

TDWP "BACK TO THE ROOTS" TOUR
BAND TO MIX SMALL CLUBS WITH FESTS

"We want to go back to our roots, play little hole-in-the-wall places where fans can be right there in front of the stage, where we can hand someone a mic and really have the fans be an active part of the show, not behind a barrier ten feet away," explains Mike Hranica. This summer, Rockstar Energy Drink partners with one of the brightest rising stars in the metalcore world, The Devil Wears Prada, who will play the biggest venues of their career, and probably the smallest. 25,000 screaming kids one night, then 250 hot and sweaty fans the next. A much-anticipated venture for a band that regularly plays to sold-out crowds of 1500-2500. Joining the band at all the smaller venues will be Miss May I and Your Demise. "We'll include several *Dear Love* songs that we have not played in a long time, and probably will not play again or anytime soon," adds Hranica.





U2 to release historic Rose Bowl concert on DVD

U2360° At The Rose Bowl will be released on DVD and Blu-ray by Interscope Records on June 3, coinciding with the band's first U.S. show in 2010. U2360° At The Rose Bowl was the penultimate gig of last year's U2360° tour in support of their Grammy-nominated album *No Line on The Horizon*. The Rose Bowl performance was the band's biggest show of 2009 and U2's biggest U.S. show ever, with a live audience in excess of 97,000. The show was also streamed across seven continents via YouTube. The first-ever live streaming of a full-length stadium concert, U2360° at the Rose Bowl had over 10 million views on the channel in one week. Shot entirely in HD, the concert was filmed with 27 cameras and directed by Tom Krueger who had previously worked on U23D, the first live-action 3D concert movie taken from U2's *Vertigo Tour*. Available in standard and two-disc deluxe DVD formats. The deluxe formats and the Blu-ray will feature a new documentary called "Squaring the Circle: Creating U2360°," with new interviews from U2, Paul McGuinness and the team behind the touring production. [Photo: Kevin Mazur]

News bullets

Blindside announced details on their new album: "We've been working on this album for three years and really feel we have something special, worth waiting for and something worth getting right. "

Haste the Day is back in the studio with acclaimed producer Andreas Magnusson, recording for their fifth studio release.

Upon returning home from the *They Came in Shoals* European tour**, A Plea for Purging** has entered Foundation Studios to record their third full-length record titled *The Marriage of Heaven and Hell*.

I Am Alpha and Omega have just sent their new album titled *The Roar and The Whisper* off to mastering. It will be mastered by Alan Douches (Duchess). His mastering credits include: A Day To Remember, The Acacia Strain, Our Last Night, Emmure, Zao, Gwen Stacy, A Plea For Purging and Oh, Sleeper.

Purple Door Festival marks its 15th anniversary this year (from August 13-14).

One of Christian music's most respected singer/songwriters, **Andrew Peterson**, headed to Washington state to record his new project, slated for a July release.

Bonded Records and Universal Music Christian Group have partnered together for the March 30 release of the ***Letters to God: Original Motion Picture Soundtrack.*** A two-disc, 23-song collection consisting of original score compositions and inspirational songs inspired by the upcoming feature film. *Letters to God*, from one of the producers of *Fireproof* and *Facing the Giants*, opens in theaters nationwide on April 9 via Possibility Pictures and Vivendi Entertainment.

Owl City started a Spring headlining tour of the US on March 30, hitting every major US market.

Leeland and **Phil Wickham** will co-headline the 26-city *A Night Of Worship Tour* featuring special guest, songwriter/artist/worship leader **Matt Maher**.

In back-to-back weeks, *Headbangers Ball* (which now airs at the crazy time-slot of Mondays 3am EST) has been hosted by **Demon Hunter** and **The Devil Wears Prada**.

GET LATE-BREAKING NEWS ONCE A WEEK! SIGN UP FOR THE HM E-MAIL LIST AT HMMAG.COM

My Epic

BY JONATHAN KINDLER

It is rare to come across a band that finds their music only an excuse to meet people. A band who doesn't consider themselves to be musicians at all, but only a vessel ready to serve. A band that doesn't believe they sit on a mountaintop of success and spirituality, but are humbly journeying alongside the people they inspire by sharing the love of Jesus Christ. This ministry, My Epic, is nothing short of their name.

Seeing this band live is more of an experience than a setlist. The passion that cries out from every note and lyric leaves people feeling something different; something they can't quite put their finger on: something real. This passion seems to erase the lines between the stage and the spectators, removing the pedestal that is so commonly placed beneath musicians. "Our job begins when we get to the venue, not when we walk on stage," says bass player Jeremiah Austin. My Epic strives to be approachable and available to people whether it is while they are on tour, or at home serving in their neighborhood community in Charlotte, North Carolina. The tight-knit community that the band is based out of makes leaving for tour much like being sent out as missionaries.

My Epic will be going into the studio with Matt Goldman (Underoath, Copeland) to record their sophomore album for Facedown Records, which will be released in late June or early July. Listeners can expect to hear a darker and heavier My Epic, with shorter songs unlike their previous journeys. The band is still laboring over the title of the record, as well as track names and lyrics because of its significance to them that these words are not from them, but from above them. "It's hard to step back and describe your own music, but this record will still be a My Epic record," Austin says. "It's definitely moving in new directions from our previous records."

You can catch My Epic this June with So Long Forgotten (Come&Live) and Hope for Home (Facedown) on a tour that is teaming up with World Vision to raise awareness in fighting famine. Also, if you ever are traveling through Charlotte and need a place to stay, something to eat, or just someone to talk to, My Epic personally invites you to stop by for a visit.

Strike First's newest family member is from Hendersonville, TN: **As Hell Retreats**. Look for their debut full-length *Revival* to be released on May 25.

The German power metal band **Sinbreed** have released their video for the track "Dust to Dust" online.

Relient K fans are about to get more than their money's worth when Gotee Records releases Relient K: *The First Three Gears* (2000-2003) on April 20 at retail stores and digital retailers worldwide. With a whopping 51 songs, including five rare bonus tracks, the compilation is a three-disc set of the first three Relient K albums.

The UK-based ice-cold legion **Wintersoul** are proud to announce that they have just signed a deal with American record label Nokternal Hemizphear.

Just weeks after releasing its bonecrushing new album, *The Infinite Order*, metal juggernaut **Living Sacrifice** continues beating down doors at radio, elbowing its way onto scores of stations across the nation, as well as Sirius/XM, Music Choice and DMX. The band currently holds the #23 position on the CMJ Loud Rock charts, the #27 position on the Media Guide Metal Specialty charts and #4 on the FMQB Metal Detector chart.

The Almost have contributed their cover of Tom Petty's "Free Fallin'" to the upcoming compilation *Punk Goes Classic Rock*.

"Again," the lead single from A&M/Octone recording artist **Flyleaf**'s latest album, *Memento Mori,* has climbed to #3* at Modern Rock radio.

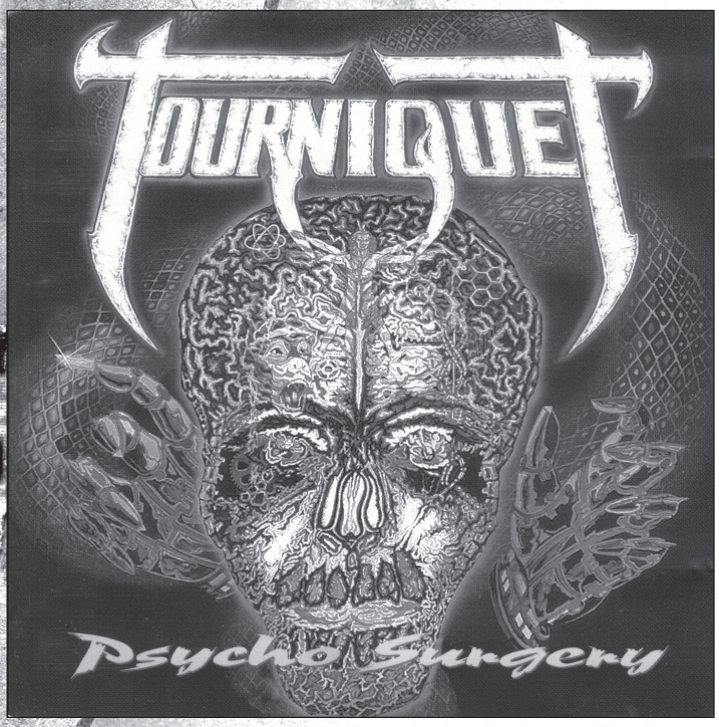
"Castaway" off of **Chasen**'s March 9 release of *That Was Then, This Is Now*, was featured as March 23's free Discovery Download on iTunes.

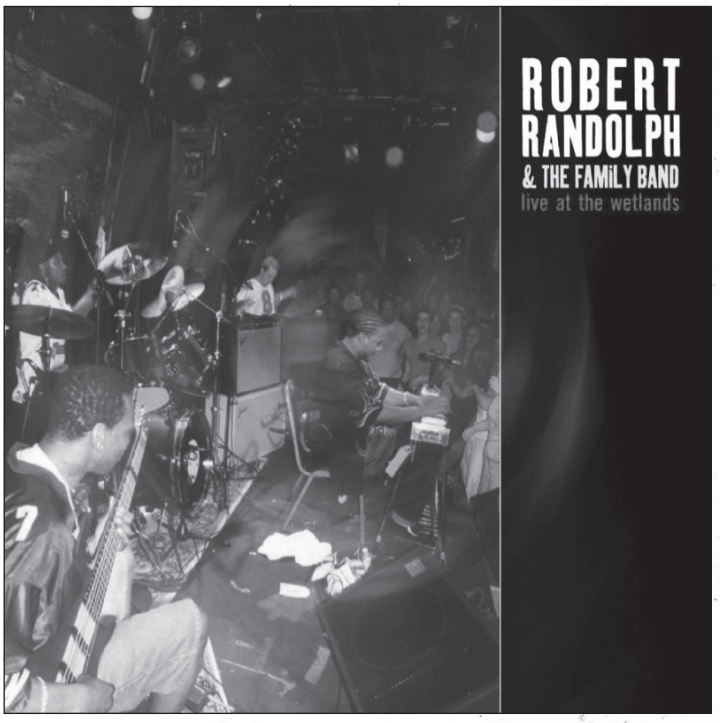
The **Sufjan Stevens** song "Come Thou Fount of Every Blessing" is featured on the *Friday Night Lights Vol. 2 Original Television Soundtrack*.

Corrections: Last issue's *Classic Moments* section was laid out by Jeff Bruno and *The Spiritual Significance of Music* is available at xtrememusic.org

Classic Moments in Christian Rock history

BY DOUG VAN PELT





TOURNIQUET

Psychosurgery

[1991 | Intense]

This talented band flipped metal upside-down.

Tourniquet introduced its spiraling, time-changing metal with *Stop The Bleeding* in 1990, which featured Guy Ritter's vocals at full Mercyful Fate/King Diamond tilt. Perhaps it was temperance in his vocal approach or, better yet, the higher quality of songs on the follow-up, *Psychosurgery*, that ratcheted this talented band up so many notches that no metal-loving man could listen to this band and not respect its musical talent and creative songwriting abilities. There is a really tough debate between this sophomore album and its follow-up, *Pathogenic Ocular Dissonance*, but for the sake of an argument pitting two fairly equal albums against one another, we'll lean with this one simply because it was first. The band forced listeners to pull out medical dictionaries to get further entrenched in the thoughtful lyrics. The dual guitars of Gary Lenaire and Erik Mendez countered and complimented each other with an awe-inspiring finesse. The band experimented with a hip-hop bridge in "Spineless," tackled the faith movement with the lyrics to "A Dog's Breakfast" (including a companion Bible study they sent to any inquisitive fan), added a second thought to the previous album's ode to animal rights with "Stereotaxic Atrocities," but reached a show-stopping peak with the incredibly moving song "Broken Chromosomes," which tackled the superficial attitudes behind the way popular guys "with an aerodynamic face, mega friends and lots of babes" show so much hate to mentally retarded individuals; juxtaposing that with the unconditional love that Jesus shows us. Epic.

ROBERT RANDOLPH & THE FAMILY BAND

Live at the Wetlands

[2002 | Dare]

A historic moment in rock, not unnoticed by the public.

As a general rule, a live album won't make it on one of these "Classic Album" lists. It has to be really special and not just capture great songs by a great band, but also a special moment in time. "Revolutionary" is a big word that is not often thrown around when it comes to modern musicians, but such is the case with Robert Randolph & the Family Band, who found a way to stand out as the flagship artist in a well-hidden treasure of a musical movement called "sacred steel" that has been pretty much sequestered in a single church denomination (House of God Church) on the East Coast of the USA. Like the very genre we call "rock and roll," we owe this ground-breaking new musical movement to the wonderful part of the body of Christ we could loosely call the "African-American church." Robert Randolph sits down on a bench by his custom-made 13-string pedal steel guitar and slides a metal block (shaped somewhat like a harmonica) across the strings in a energetic frenzy and also coaxing some string bending and vibrato that possess a quality we call "feeling." Each of the six songs on this album swells with emotion and takes the listener on a little journey. Picking one of this band's albums was tough, as his specialty project *The Word* (with Medeski & Wood) is also amazing, but since live is where this artist shines the brightest, this album is a perfect place to start for an experience that was a completely new breath of fresh air to the music world at the time. Simply put, this is a remarkable artist and its music is somehow holy.

This is our last installment here, where we highlight a couple classic, genre-changing albums in each issue leading up to our 25th Anniversary issue in July; where we'll unveil a top-100 list of Christian rock's greatest albums of all time. Let the fighting begin [go to the heated posts at ***facebook.com/HM.Magazine***]

LIVE REPORT

SXSW 2010
March 12-21

REVIEW & PHOTOS BY DOUG VAN PELT

(AUSTIN, TX) You can't beat a party with 25,000 people that are as excited about music and movies and new technology as you are (and then some) right here in your own backyard! It doesn't get much better than that. But, having said that, this year's SXSW probably wasn't as amazing and memorable as last year's or the year before ... but that's being mighty picky, because "not as good as last year" is still stinkin' awesome! I'm just saying that in previous years I saw so many vital and as-passionate-as-if-a-life-depended-on-it performances that it would just be ridiculous to match it. The realistic explanation is that I just missed the legendary shows this year, because with over 2,000 acts on 80 stages over 4 nights, no one can take it all in. We just enjoy what we take in...

The glimpses of excellence that I saw include a few movies. On opening night I saw the US premiere for ***The White Stripes: Under Great White Northern Lights***. It was shot and edited with the whole White Stripes aesthetic in mind (it seemed) – mostly black and white and lots of iconic shots that spoke for themselves, like Meg and Jack walking hand-in-hand over a giant glacier. I'll never forget one of the many impromptu concerts held throughout the Canadian tour the movie documents, where a busload of people are singing along with the two as they bang out "The Wheels on the Bus."

Lemmy took an up-close and personal look at a heavy metal legend – Motorhead's Lemmy Kilmister. The majority of the film focuses on the man, where we get to meet his son, hear an admission about him wasting his life so much to this point that God would have no use for him; yet there is still enough music to remember that this is what he's known for. It's just funny that the keystone moment was a performance he did with Metallica for the song "Damage Case."

Skateland was a warmhearted coming-of-age flick set in East Texas during the early '80s (featuring lots of classic rock); while ***The Runaways*** was a coming-of-age flick set in the seedy side of SoCal that chronicled the seedy breakthrough of the first raunchy all-girl rock band. ***Suck*** was a hilarious over-the-top rock & roll vampire movie with some sweet cameos by Alice Cooper as an evil mentor for a hungry young musician in New York.

Jennifer Knapp played at St. David's historical chapel, where the audience sat in old, wooden pews. She sounded great, proving what a strong voice she has. **Ortolan** played under a tent outside The Beauty Bar with the four family girls churning out lots of sweet melodies with both their instruments and beautiful voices. Their friend (and labelhead) **Danielson** played next – with a band decked out in matching uniforms. While somewhat offbeat in appearance and sound, they take ahold of their songs like serious musicians ... and it paid off, because they sounded great. **Mychildren Mybride** played outside by Emo's the next day and they sounded scary good. In the context of playing alongside several intense metal bands they stood out with a dominating, crushing (and superfast) sound. It was exciting to watch. **Leper** sounded fantastic and doomy, which was surprising with just two guys with bass, guitar and an iPod. **The Letter Black** played several dark and grooving, yet melodic radio-friendly songs that sounded big. **Before There Was Rosalyn** made the small, narrow 311 Club appear like it might get destroyed, while the audience and band became one in a controlled yet energetic frenzy. **Shapes Stars Make** went on afterwards and successfully shifted gears with their instrument-changing and atmospheric vibe. Chill, but progressive enough to inspire awe. **Black Rebel Motorcycle Club** played their hypnotic fuzz tunes to a packed club, further cementing their coolness yet again. **Lovedrug** brought it to an appreciative audience at Emo's. Two of the guys in **Athlete** held their own in a small room, showing how strong their voices and songs are.

Clockwise from top: Ortolan; Athlete; The Letter Black; Floria Sigismondi, Cherie Currie, Dakota Fanning & Kristen Stewart (*The Runaways*); Jennifer Knapp (photo: Heather Browne Fuel/Friends Blog)

CALL TO PRESERVE

Album: *Life Of Defiance*
Label: Facedown
Release Date: June 8, 2010
Members: John Ellis, vocals; Harbor Partin, guitar; Chase Moore, bass; Matt Aviles, guitar; Michael Aviles, drums

myspace.com/calltopreserve

Inside the world of hardcore, bands hit the stage with intentions of sending a message to whoever cares to listen. If a band is looking to make a quick buck, they usually turn to rock or metal, resulting in fame and popularity. However, hardcore bands tend to break up more often than metal acts. This can be a result of high tension between members, lack of communication or egos getting in the way of the band's vision.

"The biggest lesson we've learned is how to be flexible," relates guitarist Harbor Partin on the band's learning experiences. "We've had stuff happen to us and nothing ever goes how you expect it to go. Shows and tours have been canceled. One time we had a tour that ended in Las Vegas and then our booking agent didn't book us any shows home. We had to drive from Las Vegas to Florida. Our purpose isn't to be rock stars or anything. You just have to learn how to be flexible and humble, which has helped us stay a band. We've toured with bands that are 'prima donnas' and were expecting things to go way better than they were actually going to go. Those bands usually fight and break up. We've just learned how to take everything in stride."

Along with being flexible and humble, Call To Preserve (CTP) also focuses on better communication and cooperation. Partin admits that the band doesn't accomplish things like they should. There have been occurrences where studio time kept being delayed. Their last tour was back in September and the band planned to start writing new material, but it didn't happen 'till 8 months down the road. When it finally happened, CTP took a different approach at writing.

"For the most part, our songs are written by our drummer and guitar player and (they) bring it to everyone else. This album I did most of the writing, because a lot of our members ended up going back to school and I finished it awhile ago. I have a lot of time on my hands. We didn't want to do the same 'tough guy' kind of thing we've been doing. A lot of the songs are more melodic and influenced by punk and hardcore punk bands. The writing felt more collaborative."

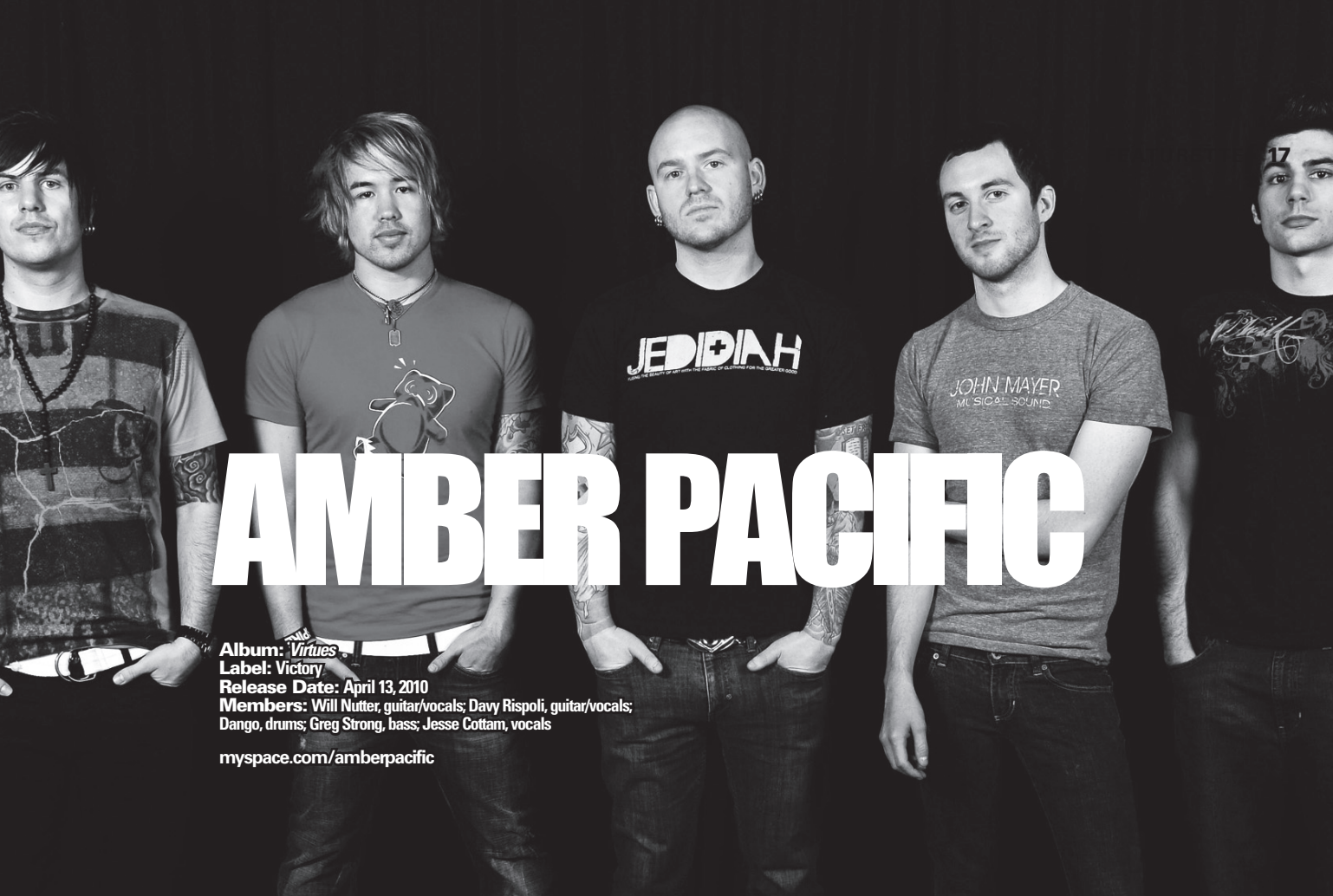
Many Christians believe once saved, that person shouldn't have any consumption with intoxicants such as alcohol and smoking. Of course, the hardcore scene calls this lifestyle straight-edge. CTP are a Christian straight-edge band, which, to some people might not make much sense.

"I think people have their own decisions about it. Some people say 'Oh you can't be Christian and straight-edge' for whatever reason. I don't really care, either way. I don't see it as two different things. I'm a Christian first, and then I'm straight-edge. It helps keeps your life on track if you're worried about getting too far into alcohol abuse or whatever. I love a lot of people that have an excellent relationship with the Lord and aren't straight-edge. The church and high school helped me not wanting to drink. Seeing people drinking at parties made me realize it wasn't my thing. It's the same as vegan straight-edge, they feel like eating animal products damages their body. Straight-edge is more of a passive thing."

With having love for their beliefs, CTP loves the genre of hardcore just the same. They believe hardcore will become more noticed and stay strong.

"Support bands that support hardcore. If you like a band, buy their record and support them. Hardcore is going to do really well as long as bands play it for the right reasons. Some bands are only concerned about kids moshing and playing breakdowns and that's only what they are worried about."

BY DANIEL GARCIA



AMBER PACIFIC

Album: *Virtues*
Label: Victory
Release Date: April 13, 2010
Members: Will Nutter, guitar/vocals; Davy Rispoli, guitar/vocals; Dango, drums; Greg Strong, bass; Jesse Cottam, vocals

myspace.com/amberpacific

"Everything We Were Has Become What We Are." So goes the lead track from Amber Pacific's five-year-old label debut *The Possibility and the Promise*, yet it's a telling line that describes how all things are new again for the veteran quintet. While other pop-punk bands have faded from the foreground, the Seattle-based Amber Pacific soldier on – albeit with rookie-like surroundings to the occasion.

What's new? Armed with a new spring record, *Virtues*, AP is back with their first full-length since 2007's *Truth in Sincerity*. Jesse Cottam is the new vocalist after Matt Young left his longtime post to fulfill a lifelong dream of becoming a school principal, and Davy Rispoli also adds a new guitarist. Finally, Victory Records is the new label base, after years of being on Hopeless. It's a lot of changes for a veteran band, yet founding member Will Nutter insists the band's in a good position.

"*Virtues* is a record I am very proud of," explains Nutter. "The band has grown in so many ways – not just musically, but as individuals. We are all at a different place in life than we were when we released *The Possibility and The Promise* or *Truth In Sincerity*. We've managed to stay the same stylistically speaking, but with the recent additions of Jesse and Davy, I was able to expand as a writer and do some things we haven't been able to pull off on past records. I think the songs are more developed this time around, the record is more complete, and being a guitar player I am most excited about the new sounds we brought to the table on this record, there is definitely a strong resemblance to the tones of a band like Angels and Airwaves."

Usually such a long wait between albums means the end is near, yet Amber Pacific is just getting started again. With these new additions in place, there's a strong sense that the band is just taking off for another long run. Perhaps that's because, as Nutter describes, the band's always simply been who they were and content to let that guide them.

"From the start, we knew we wouldn't get anywhere if we let it get to our heads. We knew we had to stay grounded and work harder than everyone else out there and I think we stayed true to that. I think you can ask anyone and they would tell you we have been honest from the beginning, we've spent time with the people that matter most to us – our fans – and that's something no one will ever take away from us. With the music industry constantly changing we have managed to remain stable and true to ourselves and if the band doesn't work out because of it, I will at least be able to walk away knowing that we did it right."

After years of being on *Warped Tour* and playing coast to coast, Nutter's seen his fair share of contemporaries abandon the process. Yet just because Amber Pacific's still standing doesn't mean the five are without their own fears. "The music industry, stylistically, isn't the same as it once was a few years ago," says Nutter. "The current hot trends seem to ignore the real issues life tends to throw at us on a daily basis. Instead, bands are writing about dancing, partying, and 'shaking.' Amber Pacific has always been about delivering a positive message, writing songs that people can relate to and use to get through a trying time in their own personal lives. I fear that there is little space in the music world today for a band like ours, older, with songs that don't have sixteenth notes or dance beats."

"It's certainly going to be interesting to see how it plays out. On the other hand, I am excited that we are one of the few bands out there who still want to make a difference using the power of music. It could work out really well, we could be that band that kids turn to when they feel it's time to face the things they set aside."

[Photo by Nicole Jordan]

BY MATT CONNER

Woe of Tyrants

If this band can't be called metal, then I don't know what the genre is anymore. Woe Of Tyrants bring a heavy sound with guitars constantly busy that they don't have time to fit in breakdowns and drumming that requires one to do 500 pushups before hitting the set.

The band started off with the guys just wanting to play music they enjoyed, which they did in their basement and garage. This relates to the name of the band with the process of playing what sounded good to their ears and not the mainstream.

"'Tyrant' is referring to the music industry in general at its most corrupt point, and the 'woe' is meant to illustrate our own desire to be a part of the catalyst to that machine," Vocalist Chris Catanzaro explains. "But then we sold out and signed with Metal Blade, so now I guess the name is meaningless. The name was also meant to reflect our disgust with all of the hatred that is promoted and encouraged in our genre, that's just not our thing."

Ever since signing with Metal Blade, the band has taken off, receiving positive attention and getting to tour with legendary metal bands. Some of these bands include Over Kill, Vader, Cattle Decapitation and God Dethroned.

"If we would have gotten this attention 3 years ago, I definitely would have been shocked. We have an excellent marketing/promotion team that knows exactly how to do their job. Without our management (Heavy Hitter, INC) and Vince and Kelli over at Metal Blade, we'd be in a totally different situation."

Woe Of Tyrants already have two albums out through Metal blade, *Kingdom Of Might* and *Behold The Lion*. *Threnody* will be their 3rd release and much work has been put into it. The release date has been set for April 14th, 2010. Not having near the right amount of time needed for making a record the band personally would like, stress levels became high during the writing process.

"Something happened in that high-stress environment, everyone just kind of got into a zone and we came up with an entire album's worth of material that we knew we'd have a blast playing. As far as differences go, this album is just bigger in all areas. By applying strings, different vocal styling and just the ability to write together and perform our instruments at a higher level has allowed the record to exceed our expectations."

—Daniel Garcia

I Am Alpha and Omeg

I Am Alpha And Omega (iaaao) are like a machine. Besides working their butts off in their local scene (in and around New Jersey), they have divided up band chores and duties amongst themselves, financed their new album and are planning on going all out with promoting it with touring, advertising, contests and more touring.

"We wanted this record to be purely an offering of obedience and reverance to the Lord," says drummer Donny Hardy when addressing how the band approached this new album (*The Roar and the Whisper*). "We all personally have gone through a season of challenge in our walks. For me personally, it was feeling disconnected from the God for a while. I just felt like I had no idea where I was with Him, just completely lost. The Lord has completely restored me and showed me just how huge His measure of love for us really is. That dark time proved to be such amazing fuel and drive for this record. It just amped up everything. This album is worship, but coming from a different direction, and musically, it follows in that same vein.

"From the beginning of the writing process to the last day of mixing the record, we were patient and really tried to take our time with everything. We went back into the studio with Dave Swanson (Life in Your Way, The Frozen Ocean). Working with Dave is such a blessing, because we just click, he knows exactly where we are coming from musically. We also had the record mastered by Alan Douches (A Day to Remember, Zao), and I think he understands our genre more than most."

Instead of looking to sign with a label, they joined the Come&Live family, whom they call "our family, our counsel, and our label, all at once. They have been lovingly involved with us over a year now and our one of the main reasons we have grown to the point that we have. They are always there, whether it is spiritual help or band stuff. They are such a huge part of us and we are so blessed to call them and the other bands family.

"Basically, the Lord has called us to something beyond the current state of the industry. We obviously need blessings and financial support to continue, but when you cut out most contracts and industry games, you can be more fiscally responsible and transparent. If the Lord ever wants us to change directions, He will open those doors. But for now, we feel called to focus on our ministry as a whole and the music we play."

—Doug Van Pelt

Creations

What first comes to mind when you hear about Australia? Is it Foster's beer? Crocodile Dundee? The Subaru Outback? The Sydney Opera House? How about low-tuned guitars playing breakdowns that could make boxing kangaroos the biggest threat in the mosh pit?

Creations is just one of many bands causing a racket in the Sydney hardcore scene. The band started out with Jonny Blackwell (bass) and James Thorpe (guitar), who were friends by playing in previous bands together. "We met our vocalist Michael Foss and drummer Blair Gowan at a local Bible college," Blackwell explains. "And decided to use our passion for heavy music as a medium to preach the Gospel and discipline kids."

The sound Creations brings forth a "showing no mercy" vibe with being compared to bands such as Oceano, The Acacia Strain, Impending Doom and Advent. "These bands over the years have really shaped our current CD and our current writing (for our new full length). We both love hardcore and metal, so we are trying to fuse the two together to create a super heavy record."

Riding along with their heaviness are convicting lyrics that don't hold back on their beliefs. On their EP *Ruined,* The opening track consists of the lyric: "This is worship" over a breakdown and their song "Gaining Ground," screaming: "If God is for me, then who can be against me" before the music starts.

"We have been commissioned as the body of Christ to make disciples of all nations. We are not Gospel cowards; Jesus will be glorified through our ministry."

Creations has toured in the United States before. In fact, the band finished a tour back in January with The Crimson Armada, In the Midst of Lions and Sleep Serapis Sleep. According to Creations, there aren't as many Christ influence bands in the Australian scene. "We have a lot of awesome bands and plenty of kids come out to shows and have fun. We have seen a lot of people respond to the Gospel well over here, however due to the lack of Christian influence in the scene; we do get the occasional heckler."

Also when touring in the U.S., Creations notices some of the states they toured through had a "Bible-belt" view on alcohol, unlike back home where a binge-drinking culture exists.

The band's plans are to have an upcoming U.S. tour along with playing at Cornerstone Festival 2010 in July. Their full length album should be completed around the same time.

—Daniel Garcia

A Hope For Home

This band exists because several friends needed an outlet for the intense emotions they were all experiencing during a recent season of loss. "We started the band at the time that our guitarist, Kyle, had been terminally diagnosed with cancer," relates guitarist Matt Ellis. "We had been in bands in high school, but nothing really serious. So A Hope For Home became his and our way of living through that situation. After he died we decided to continue on in a sort of memoriam to him."

The musical therapy has helped and the band has begun thriving musically. The band self-released Here, The End in the middle of 2007, recorded and self-released *The Everlasting Man* in 2008, which was picked up and re-released by Strike First last November, at which time they turned around and composed and recorded a new concept album called *Realis*.

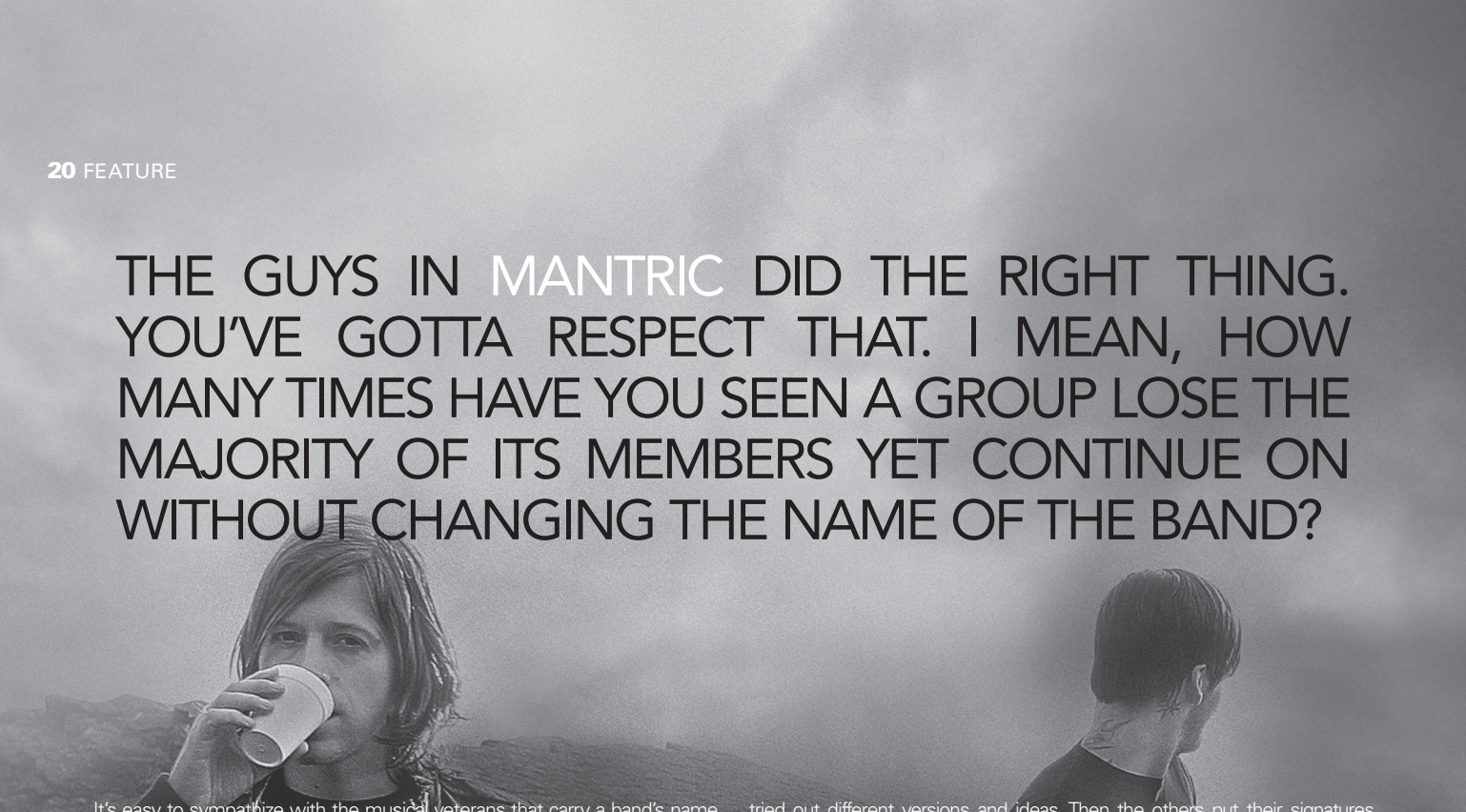
The concept is fleshed out with the first half of the songs under the dark, hopeless worldview of Nietzsche's "God is dead" philosophy; while the second half builds a framework of hope from the ground up.

Quite a heady concept for a bunch of muscians, huh? Ellis says that the whole band "are pretty big readers. I'm working on a possible Philosophy degree right now," he adds, "and that has been an avid interest for me. I really wanted this record to be less of a record for Christians only and more of a defense of theism and religious belief, or at least a bridge between the gap of people who think Christianity is a cult of lunatics; and those who don't really quite understand what they believe – and that there is a defendable and reasonable basis for believing in God."

—Doug Van Pelt

[see more of each band's interview at hmmag.com]

THE GUYS IN MANTRIC DID THE RIGHT THING. YOU'VE GOTTA RESPECT THAT. I MEAN, HOW MANY TIMES HAVE YOU SEEN A GROUP LOSE THE MAJORITY OF ITS MEMBERS YET CONTINUE ON WITHOUT CHANGING THE NAME OF THE BAND?



It's easy to sympathize with the musical veterans that carry a band's name on with hardly an original member left … at least to a point. A good name is worth its weight in gold. If band A builds a reputation that sells records and concert tickets based upon its name, then giving that up after a personnel change can be tough. But most of the time it's the noble thing to do. That's what Mantric did.

"When David and Peter decided to leave Extol to focus on other stuff," explains Ole Halvard Sveen, "the three of us that were left simply continued to make music in the vein of what we originally wrote for another Extol album. Since there were no original members of Extol left, we found it natural to change the name of the band. When we had enough song-frames for an album, we asked Kim Akerholdt (from Norwegian punk rock act Silver) if he wanted to join in on drums. All of us had played with him for several years in a different band a while ago, so we knew he would handle the task in a great way. He was happy to be asked, and joined in and took part of the final stages of preparation before going into studio." And that, my friends, is how Mantric began.

"It wasn´t really more drama to it than that," continues Sveen, "and we´re still good friends with David and Peter, for those wondering about that…" People do wonder, Ole. They do wonder…

The band hooked up with Prosthetic Records by being on the receiving end of the label's interest. "They actually contacted us via our MySpace site," explains Sveen, "saying they were interested in signing us. We hadn´t even sent them a demo tape," he laughs, revealing how little they expected this to happen. "To me it seemed like divine intervention, though the guys from Prosthetic would probably object loudly at this," and he adds another laugh or two. The European label manager, Duncan Dinsdale, however, sounds happy to have the band anyway: "I'm very excited to be working with a band of such pedigree. I've been a huge fan of Extol for a long time and now Mantric are making truly urgent music that reaffirms my faith in what challenging heavy music should be."

How was the process of writing and recording this album?
Sveen: "Said in three words: 'long, fun and inspired.' We started writing some of the songs already before David and Peter decided to leave Extol, which would be early 2007. Tor Magne, John Robert and myself were really inspired and thought things were going in a great direction at this point, so we simply continued writing songs, determined to record an album when the time was right. The writing process mainly took place with Tor Magne and myself working together, experimenting on several demo recordings of the songs where we tried out different versions and ideas. Then the others put their signatures on their different instruments and added new ideas and suggestions. We recorded the drums and some rhythm guitars at Taakeheimen Studios in Oslo during the summer of 2008. Then we moved on to our own place for the rest of the instruments and vocals, using a combination of our own gear and some borrowed stuff. Anders Salomon Lidal joined to add some keys and effects, and the final details were recorded around February 2009."

Please comment on the producer you worked with.
"We actually produced the album ourselves, but involved Tue Madsen (Becoming The Archetype, Halford, Mnemic, Benea Reach) at Antfarm Studios in Denmark when it came to the mix. He did the mix on the last Extol album and also on *Alleviat* from our friends in Benea Reach, so we knew he would do a good job and that he would understand where we´re coming from. At first the deal was that he would mix three of the songs for a small amount of money in advance, so that we could use these songs to try and get a deal with a label. We paid for the recording with money that I needed to pay my income taxes the following year, and at this point we were quite broke," Sveen laughs, without the worrisome tone that the subject brought at the time. "A few weeks after he mixed these songs, he sent me an email saying, 'Send me the rest of the songs right now – I just need to hear them! We´ll figure out the payment after you get a deal.' Great guy, with a genuine interest in music and the creative process."

Is there a theme to *The Descent*?
"I´d say 'no' to that. The lyrics seen together might reveal a certain focus and reveal specific subjects that have been on our minds for the last few years, but I´m not sure about this either. It´s mainly been John Robert that has taken care of the writing this time, while I have contributed with three of the lyrics myself. We have different ways of expressing ourselves, and are also writing about very different themes, be it descriptions of specific experiences in our lives, protests against things we see around us or simply messages of hope we want to share with others."

Which is the most difficult song to play?
"Depends who in the band you ask I guess. Personally, I´d say say 'Symptoms' or 'Alihorn' – lots of things going on in the guitars there," Sveen chuckles with smug pleasure.

How does knowing you'll need to play something live come into play when creating songs?
"This time we decided to not think of it at all. In my opinion, it´s a rather limited experience to hear bands playing live who only try their best to sound like their album. Live shows and studio recordings are two different ways of expressing oneself through music, and I think you should allow these different medias to sound different as well. The riffs and rhythms of our songs will, of course, be the same, but we might make different versions of some songs – extending some parts, leaving out instruments on other parts – all according to what we think works out live. I also think an element of improvisation on some parts might make a show more immediate and direct – small things, like, for example, changing some notes of the vocal melody if I feel like it."

Mantric does a good job with dynamics all over *The Descent*. The song "Cogniti," for example, starts off like a Thom Yorke/Radiohead meandering rant on top of fuzzy bass tones…

What sort of consideration comes into play when placing quiet, ambient parts next to screaming, fast parts? How do the two shades interact with each other?
"These dynamics you refer to definitely play an important role in Mantric´s music. I think you could say that we are very aware of how the context that a part of a song are surrounded with is really important to how you experience the actual part. In other words – a part that we want to sound really aggressive and heavy doesn´t sound that heavy if the song up till then has consisted of three minutes (of) being constantly as heavy as this part. And the screaming vocals are far more expressful after some quiet melodic singing. I also definitely think these dynamics make our music more interesting and gives us a unique sound. We love all kinds of music and want to integrate different styles in our songwriting, and we think it´s better to put different influences into one song than to write four straightforward songs in completely different genres and put them on the same album."

What is more important – the melody of a song or the riffs/rhythm that push a song along? Why? For example, in the song "Symptoms," there are some cool, churning riffs and also some beautiful harmony vocals at different times (sometimes together). Which parts do you like the best?
"They´re equally important, as they together make the song what it is. What music I put on at home or in my car usually depends on the situation, mood and state of mind I´m in at the moment. If I´m home alone cleaning the house on a sunny day of spring I probably won´t put on the same as on a quiet autumn evening with my wife after a hard day´s work. What parts of a song I like the best change the same way, though I find it hard to pull the different parts from each other, like I described earlier."

There are some interesting supernatural and deliverance-related subjects touched on ("...I never touched a demon child..." (from "Spear of Heaven"). What are the thoughts on this theme?
John Robert answers: "This song deals with several issues, and quite big ones that are hard to address, such as the relationship between the physical and spiritual world, how God sometimes seems to intervene in our world and at other times not, and then there´s the good old question of 'good and evil,' which comes in also. It´s easy to get carried away in thoughts when you dwell on such subjects, and it may challenge your faith and judgment. Existential questions are hard to answer, and sometimes it´s easy to just cave in and find enemies of evil as causes or other excuses for how the world works, and yet other times it´s so easy to be critical and simply see the hopelessness in the world for what it is and nothing more. Still, no matter how you look at it or how you reason this way or that way, it all becomes so selfish and meaningless when you think of all the people around the world in deep misery and with real worries. Helping others like we believe God has delivered us should be at the core of our lives, no matter how dumb, 'easy' or cliche that sounds."

Mantric have their faces set like flint towards getting their new name out. Shows around Norway, parts of Europe are hoped to be a precursor to a U.S. tour in August or September. At the time of this interview (March) the band had not played its first show yet. "We´re really looking forward to getting back on stage," shares Sveen.

One last question for the fans of Extol: Give us a reference point, like specific Extol album.
Sveen is happy to oblige: "Those who liked *The Blueprint Dives* will love *The Descent*! It´s a bit dirtier, more aggressive and most of all more worked through. The slickest parts are left behind, though you´ll find the same variety and creativity. Those who hated *TBD* since it didn´t sound like the old Extol might love it too, if they´re a bit open-minded and not only listening to plain metal." He makes one last statement like a jab: "We´re not called Extol anymore, so they don´t need to be so annoyed we don´t sound like old Extol either," and he laughs to betray a sense of humor that doesn't take himself or his band too seriously ... just serious enough to blast the faces off its audience members, one by one.

✖

BY DOUG VAN PELT

VAGABONDS, THE NEW RECORD FROM THE CLASSIC CRIME, IS A CELEBRATION OF BEING OK WITH WHO YOU ARE AND WHAT YOU'VE BEEN DEALT IN THIS LIFE. FINDING JOY IN DESPERATE SITUATIONS, OR GIVING UP YOUR TIME TO HELP SOMEONE THAT HAS SO VERY MUCH LESS THAN YOU. THESE THINGS WERE DRIVEN HOME FOR THE BAND AS THEY TRAVELED TO THE POVERTY-STRICKEN COUNTRY OF HAITI JUST A FEW MONTHS BEFORE THE EARTHQUAKE DEVASTATED MOST OF THAT NATION.

Jef Cunningham: A lot of emphasis has been placed upon bands and the cliché of bands' second records and the "sophomore slump," but I've always found that a band doesn't really come in to its own until its third record. Is *Vagabonds* the defining statement of who or what The Classic Crime is as a band up to this point?
Vocalist Matt McDonald: *Vagabonds* is a definite picture of who we are now. It's a complete acceptance of our status and our lives, and it glorifies the creation of music even through struggle and poverty. It's positive, assured, and the title *Vagabonds* is a picture of the lifestyle we live with smiles on our face.

This is your third straight record with the same lineup, including your producer and engineer. Is it hard for the band to keep things interesting and fresh or is it more of a putting on an old comfortable pair of shoes, so to speak, to where everyone knows their job well enough and each others temperaments to actually be more creative?
We are very comfortable with our production staff. Every record the process becomes more effortless. This last record we tracked in only three weeks. What would have taken us six weeks a few years ago, because of the hoops we would have had to jump through only takes three now, because we trust who is recording us, we trust each other more, and we're more clear about the direction of the record. This record we were going for a more raw, organic sound than before. A lot of the takes were live, which makes for a quicker process as we weren't constantly seeking perfection, fine-tuning and reworking things. We left certain things a little off, because we wanted to maintain that live sound.

Some of the material on *Vagabonds* has a lighter, more whimsical feel than past efforts and it seems that it plays well for TCC. Was this a conscious choice, or was it more of just a natural progression for you guys?
I never write my own music making a conscious choice to sound one way or another. I simply write because I have to. Songs to me are like fossils I discover, they are already there and I uncover them. They aren't from me, but they reflect my discoveries. The lighter, more whimsical direction is a reflection of the joy we've experienced in this season of our lives. It's a picture of the new perspective we have. No longer are we plagued with dissatisfaction with our current state. We've come full circle to realize that we are blessed, through struggles, and we have a platform to bless people, and that in itself is a blessing.

In my opinion "Vagabonds" is one of the strongest songs on the record, and it seems to have kind of "true story" vibe to the narrative and along with a song like "Four Chords." You seem to either have found a new love with music or renewed an old love. Can you described that a little bit?
Those songs, as well as "A Perfect Voice," are from the same stream of thought. They are more story-telling and tongue-in-cheek than songs on previous records, but I think they just really reflect a new-found joy for what we have, even though we aren't exactly where we expected to be. These songs glorify poverty instead of the cultural norm to glorify financial success or fame. "Vagabonds" is really about that. Picture the guy panhandling on the street with a grin saying, "God Bless you" to the guy stressed out, fuming mad driving by in a Beamer. I'd rather be the panhandler. Simple and joyous. But we've been given so much more than him, so we have so much more to sing about, to be happy for. Life is about perspective, and those songs flow from a new-found perspective.

In the YouTube video series documenting your recent trip to Haiti, Justin (guitar) mentions that culture shock doesn't even begin to describe how you felt on the drive from the airport to Tom's home. Now that you've had time to think and reflect on the entire trip, can you describe that feeling to someone who has never experienced anything remotely close to that?
It's hard to put into words. When Mother Theresa was asked what it was like to live in Calcutta and serve the poor she would respond, "Come and see." The only way to be impacted is to "Come and see." We shot the video to give people a glimpse of what average Haitians struggle with, and some of the easy ways we can effect real change. One of our primary goals was to get people to go and see for themselves. I could write a colorful speech and give you a presentation to wow you, but until you hold a sick orphan in your arms you'll never experience the kind of joy and pain and hope all mingled together as someone who has done such a thing.

Since the band's trip to Haiti, can you describe how your views have either changed or been enlightened towards humanitarian relief and the need for humanitarian relief?
Our Haiti trip was a capper to our time in the studio recording *Vagabonds*. It really rammed the point home. We *are* blessed, so much. These people are the true vagabonds, yet they grin from ear to ear when you hand them a lollipop. They have joy in the midst of such loneliness, poverty and despair. Joy that is very hard to find in our own country. We decided then we wanted to help, we were convicted in our own hearts to give, and we discovered we were truly blessed enough to do so. We were put in Haiti for that reason, so instead of complaining about our lack of success or goal-meeting, we jumped in with both feet and we feel better than ever.

Would you now consider yourself an "activist" for Humanitarian/disaster relief?
Not necessarily. I wouldn't shirk the title, but I think we are just simply people who were convicted to do more with what we have. Those titles have some pretty epic connotations, and I think those connotations would scare away some normal folk. The truth is a dollar goes a long way, and anyone can help, you don't have to be an "activist" to do so, you just have to have compassion and faith. You have to let go of apathy and embrace conscience.

What is the one thing that you would like the record buying public to know about TCC, that never gets asked of you in interviews/Q&A sessions?
We're a really good band. Promise.

✖

BY JEF CUNNINGHAM

IT'S NOT EASY TO EXPLAIN HOW THIS GROUP OF FREAKY-LOOKING, BROKEN OUTCASTS HAVE COME TOGETHER TO FORM A LOOSE ORGANIZATION OF TELL-IT-STRAIGHT MINISTERS CALLED THE WHOSOEVERS.

After hearing one of the tag-team speakers that make up this group share for only a minute, it was apparent that this was no ordinary Christian ministry. From the way the event inside the Student Union building at the University of Texas in Austin started, to the way it flowed, it felt like a fly-by-the-seat-of-your-pants event. Sure, the DJ-enhanced "mingle time" seemed to go on forever and taxed the impatient part of you, but there was no small worship set to get started. There was no "pass the bucket, we're taking a donation" segment. No "turn around and shake someone's hand" effort to force community. Hardly any of the pre-conceived "done-this-before" motions were being run through. Once the four speakers were introduced and they came out onto a small stage at the front, they segued right into the speaking/sharing time. The way they talked with an impromptu vibe, it felt like almost anything could happen. When's the last time you felt like that at a church-sponsored event?

Ryan Ries, son of one of Calvary Chapel's most well-known pastors (Raul Ries, whose powerful testimony is dramatized in the movie *Fury to Freedom*) didn't exactly follow in his father's footsteps. He found partying way more attractive than the church life he grew up in. When he shared his story, he traced his experiences with weed, acid, shrooms, x, alcohol, abortion, coke, porno and being the around-the-world tour manager for C1RCA skateboard shoes with the kind of familiarity one can only do when they've developed a lifestyle of repetition. Dude seemed to jump from one thought to another as if he had a map in his head on where he wanted to go, but he stopped to look and explain things along the way.When he'd pause to describe the way God changed his life, there was real emotion in his voice.

No, this wasn't church like our grandparents knew it, but it was indeed the real deal. In the words of Maria McKee of Lone Justice, "Ya gotta sin to get saved," and these speakers bring it on home with no apologies and without bothering to shave off the "rough edges."

Brian "Head" Welch took the mic as it was handed off like a baton in a relay and shared many of the sordid details chronicled in his book (*Save Me From Myself*). It was easy to see his heart, which God has turned into a beautiful reservoir of love that can't resist to share with others. It once again proves the words that Jesus spoke long ago: "He who is forgiven much loves much."

P.O.D.'s Sonny Sandoval shared the moving story about coming to Christ as he watched cancer drain his mother's life away and he talked candidly about how people hurt everywhere – whether it's backstage at Ozzfest and other big rock tours or even in youth groups at churches everywhere. He talked like a man who didn't act like he had a lot of answers, but he listened to people's stories and he did know where his hope comes from. It's like he's figured out how to deliver the truth without an ounce of hype.

When Annie Lobert shared her story of surviving sexual abuse, there probably wasn't a dry eye in the house. She'd stop and tell the other ladies in the audience about the false sense of empowerment that women can feel when they discover the power of visual attraction to men. The details of how she got involved in prostitution were filled with the kind of drama that you might see on a television crime show, but it seems to hit home a little harder on an emotional level when you hear it first-hand. She'd also share anecdotal details like how most of the poor choices she was making were somehow byproducts of not receiving unconditional love from her father. One of my daughter's 16-year-old friends told her the next day that she stayed up all night reading her Bible after hearing Annie share. Annie's now married to Stryper's Oz Fox and has a ministry for prostitutes called Hookers for Jesus.

Different, huh? Another awesome thing these people are involved with is an effort called One Love For Chi, where they're helping raise money for the bass player for the Deftones as a simple class act of love for a fellow human that they want to show unconditional love to.
The Whosoevers get their name from the most familiar Bible verse of all time: "For God so love the world that He gave His only begotten Son, that whosoever believes in Him should not perish, but have everlasting life."

THE WHOSOEVERS

"Therefore," adds Ries, "I am a whosoever and you can be a whosoever." Anything this team sets out to do will involve an opportunity for people that come and listen to join the family of the forgiven. The big-picture plan includes concerts and other types of outreach (like the Exit Concerts that've happened in Las Vegas, with Flyleaf, Blindside, P.O.D., Head, All or Nothing and others), but it's being fleshed out currently with a lot of these casual "share times" where the people involved can simply let their guard down and simply share how God has changed their lives.

Collectively between them, most of these people could be rock stars, but they're so *not*. Instead of milking a "Christian circuit" for support so they can go out and feed the already-converted, these believers are giving of their own time and resources to do outreach. They've actually been approached by bigger ministries, who would take them under their wing and support what they're doing with a bigger donation base, but they turned it down, because they want what money can't buy. They want street cred with potential whosoevers that probably wouldn't give the time of day to some church crusade.

They'll speak in churches, which they'll call an "in-reach," because they understand the family concept. They're just not institutionalizing what they're doing and they're careful not to sterilize it. While a church lady might squirm and protest that "such things" are being discussed "in front of the youth," it's probably not far-fetched to conclude that it's just exactly how God would like to see it happen. It seems like He had a Son somewhere Himself who had a penchant for doing things in a bit of an "unorthodox" way. In fact, the whole thing kinda smells like a revolution. Here's hoping it spreads like wildfire.

✖

MYCHILDREN MYBRIDE

THROUGHOUT LIFE WE HAVE ALWAYS HEARD THE SAYING "HARD WORK PAYS OFF" AND "IF YOU WORK HARD, YOU'LL RISE UP FAST." SOME BANDS GET NOTICED FOR THEIR SOUND AND FASHION STYLE. SINCE 2004 THIS ALABAMA-BASED BAND HAS BEEN SELF-MOTIVATED AND HAS EARNED THE SUCCESS THEY'VE RECEIVED THUS FAR. BEFORE ANYONE KNEW WHO THEY WERE, MCMB RELEASED A NUMBER OF EP'S AND DID TOURING IN AMERICA AND EUROPE WITH NO MANAGERS, AGENTS OR SPONSORS.

MCMB's reward was being signed to Solid State Records and releasing their debut album *Unbreakable* in 2008. This album caught the heavy music scene's attention with their metal headbanging riffs and groundbreaking hardcore breakdowns. Their sophomore album *Lost Boy* is set to be released on May 4th. I got a chance to interview frontman Matthew Hasting and guitarist Robert Bloomfield during *The Burgers and Bowling Tour,* which had The Red Chord, Chelsea Grin and Those Who Lie Beneath on the bill. It was their San Antonio, TX, stop at a venue called The White Rabbit, which is a small place covered in graffiti art.

"This will have a different take on it, because we all wrote this music together," blurts out Bloomfield while glancing around at the artwork, explaining the writing process. "Instead of having one person doing it and then having the vocals put in ... we have three dudes in the band that weren't around for the first record. This record... I don't want to say it's a lot more mainstream, but it's a lot more listenable. So if someone that doesn't want to hear a bunch of blast beats and crazy fast music, like our first record, it's fast, raw and straight to the point. The new album will have more chorus-type stuff and be more melodic, but we kept it heavy. I think it's still really heavy."

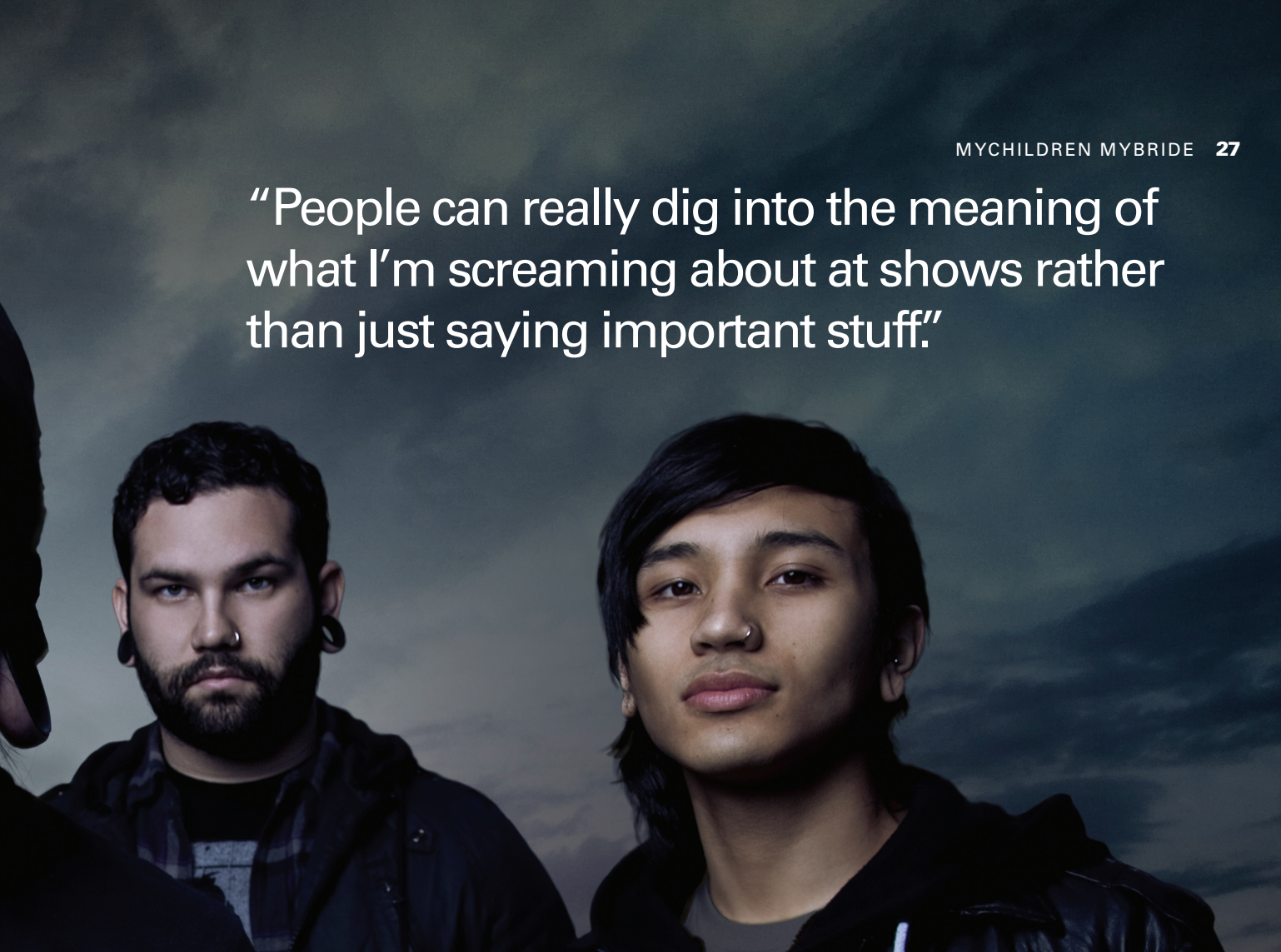
When it comes to lyrics, Hasting plans on keeping them the same. *Unbreakable* presented a message that people can relate to regarding life issues. Unlike a lot of Christian bands, the lyrics won't be typical. He believes that the lyrics will be more mature.

"One of the main things I do with my lyrics is not to be super straight-forward with the Christian accent thing, because a lot of bands are already doing that," Hasting said. "I feel like that if I can write about something that I've gone through or I know that people go through, I feel like people can relate to it. I think the lyrics will be a lot more mature. People can really dig into the meaning of what I'm screaming about at shows rather than just saying important stuff."

When fans hear about their favorite band saying their material will sound more mature, they worry about the band either "selling out" or containing singing parts. For MCMB this will not be the case. Unlike bands such as As I Lay Dying or Killswitch Engage that have gained more popularity through singing, MCMB want to do this with keeping their heavy sound. *Lost Boy* will have more hardcore chanting and melodic parts.

"We have a new song called 'Lost Boy' and it's like thrash metal and then all of a sudden it drops the tempo down to hardcore." Bloomfield said. "So we definitely didn't go straight hardcore and totally terrorize everybody, we still are a metal band technically, but we just have a lot of hardcore influences."

"People can really dig into the meaning of what I'm screaming about at shows rather than just saying important stuff."



With all the success MCMB has received, they keep a humble attitude knowing they have a long way to go. Even though they now are signed onto a record label, they still have the attitude of doing everything themselves and just having the label release their album.

The name of their upcoming album is not to be taken literally. *Lost Boy* holds the meaning of the band as who they are. Normally in society people that are covered in tattoos and piercing are seen as disturbed and lost with not knowing what they want out of life. In actuality, in the eyes of MCMB, they are the ones that put themselves out to the frontlines preaching the Word of God to the world. It is seen as an act of rising up and overcoming the stereotypes that come with how a person presents themselves. Along these lines MCMB do put themselves out there, preferring to tour with secular bands rather than ones that are Christian.

"We feel like all of these Christian tours are kind of turning into 'Christian entertainment,' Hasting said. "I'm not saying anything against those types of bands, we love everybody. We would rather go out on the tours we are on now – all secular bands, most of them anti-religious bands – we would rather do that."

"People know we are Christian, I mean it's on our MySpace and we play Cornerstone," explains Bloomfield. "It's not like we are hiding it and it's not like we don't want the new fans to know, like 'ha – gotcha!' We don't want to be on stage for 20 minutes nagging about it. Personally, I hate going to church, because when you're a kid and you're bored, you're not paying attention. We'd rather have kids come to the show, they hang out, see us play and if they like it, they will talk to us. It's cool when they see us later at the merchandise table and are blown away to find out that we're Christian, that's when we get the one-on-one conversation, rather than barking at them on stage."

Even though MCMB is doing well, Hasting and Bloomfield feel like they have more things to accomplish in this world. If the band wasn't going on, Hasting would do something within the arts such as graphic designing or being an apprentice for a tattoo artist. As for Bloomfield, he would stick with his passion for music. Returning home for a 9-to-5 job would not be his plan. Either he would be in another band or do anything that involves music.

When bands come to an end, fans mostly remember them by their stage presence, their album covers and, last but not least, their music. After this interview, I can truly say that I will remember MCMB for their Christ-like attitude and having an honest outlook towards life.

FUN QUESTIONS

Where do you see the heavy music genre going in the next 20 years?
"Probably back to where it originally started. There really isn't much more direction for it. Like horns are going to be put into metal bands and be ska metal? I just hope that the auto-tune/keyboard thing fades out. It's a way for a band to make a quick buck. Those bands are just terrible."

***Family Guy* or *The Simpsons*?**
"*Family Guy*! I think *Family Guy* took the funny parts of *The Simpsons* and made them way funnier. I see *The Simpsons* more as a family show compared to *Family Guy*. Back then I would get into trouble for watching it. I believe *South Park* and *Family Guy* are more competitive towards each other."

✖

BY DANIEL GARCIA

Sleeping Giant

A LIGHT IN THE MIDST

BY DANIEL GARCIA

I remember like it was yesterday. Being at the first *Scream The Prayer Tour* at Judson College in Illinois. Some of the big band acts were Living Sacrifice, Impending Doom, Haste The Day, Mychildren Mybride and Sleeping Giant. This would be the first time seeing Sleeping Giant on stage and when the first song struck, I knew they were different. They came with full force, not holding anything back. Sleeping Giant is a band that isn't afraid of speaking the truth whether in front of a Christian or secular audience. Ever since day 1 in California, their attitude hasn't changed.

"When we started, we just wanted to play heavy music and have fun, but our attitude would be about Jesus," vocalist Thomas Green explains. "Me as a singer, I'm going to share my life and write about God. I got tired of watching people saying they were Christians in a band, but yet they never prayed with kids at shows. We wanted to use the boldness and clarity that we love God. The band is becoming more of a praise band, we want kids to praise God at our shows rather than worship, because you don't necessarily need music to worship."

Sleeping Giant over time has gained respect from Christian and secular bands. One of the greatest challenges for Christian bands on secular tours is acceptance. Anything can happen when a "Christ-like" band plays in front of kids that are most likely wearing Hatebreed shirts with a "screw the world" (clean version) world view.

From April through May, Sleeping Giant played on a tour with Bleeding Through, Oceano, Born Of Osiris and Legend. Sleeping Giant has gained respect from Oceano with past tours together. Right before a show, Green prays for an anointing that God will be able to speak.

"I don't want to be a clingy symbol to people, I'm not out to confront people and shut them down. If I'm saying something, it's because I mean it. My heart most goes out to the crowd that needs encouragement. I'm looking out for my crowd in the middle of all those people. There's always those people that are staring at you wide-eyed in disbelief of what you're saying or they feel like God is directly connecting to them. My prayer is that I don't want to hurt people's opinions and shut them down even further. I don't want to push people away from the simplicity that Jesus loves you. He wants you to have a relationship with Him, a friendship. One of the foundations of our scene is friendship, so understand me when I preach, I'm preaching friendship with God and He is the best friend you could ever have."

Green tries to explain to crowds that neither he nor anybody else can start a relationship with Jesus for them. He makes it clear to them that he has no interest in such things. "I just want you to have a relationship with my Jesus." There are times where fear and anxiety comes into Green's heart, because he is out to win people over so that they will give God a first or second chance. All Sleeping Giant cares about is giving out that encouragement.

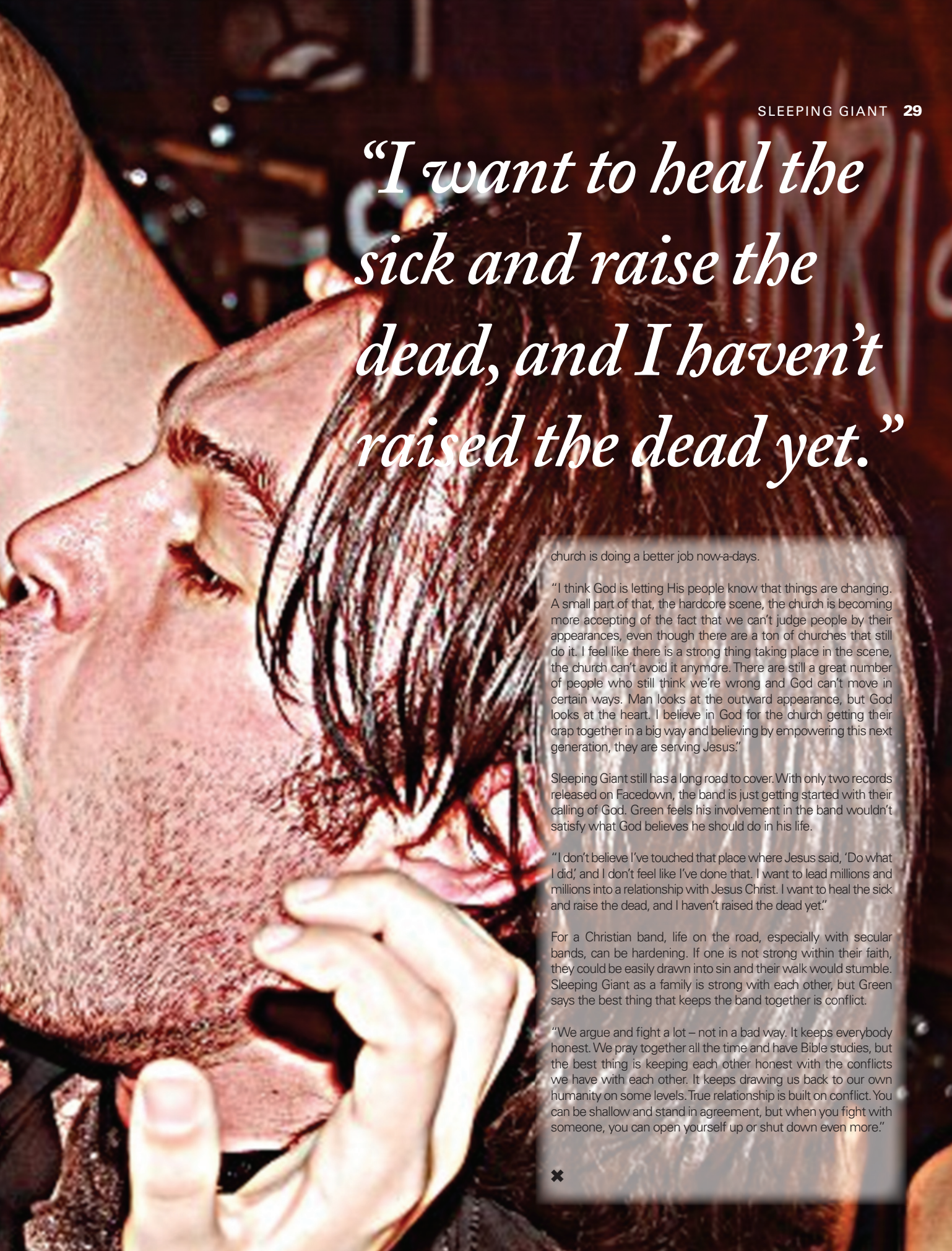
"The guys in Oceano are awesome dudes. I mean, they came up and sang with us, because relationship is more important to us than proving a point."

However, at shows there is that "person" in the crowd that will loud mouth anything that they don't want to hear. Green mentioned a time where Sleeping Giant was on tour with a few "God-free" bands and he was speaking his testimony before the band played "Whoremonger." During that time, a person in the crowd screamed, "Just shut the (bleep) up and play your song!" After that Green told him he was going to speak longer.

"Everybody started laughing. I said to them, 'If you think this is honor and respect, don't do this. Don't treat people like that. If this was me and you, you wouldn't have said anything. But you're in a crowd and think I'm not going to notice.' After that set I had a couple of people from bands that hated God come up to me and say I've never seen a Christian not back down and be so honest about crap going down like that."

"There are times where I'm like, 'Oh Lord I'm not trying to be an ultimate Christian disciple dude,' but ya know that was ridiculous, because that kid was out of line."

Whenever the band gets shouted down at shows, they don't flinch. Sleeping Giant believes once that happens, the Holy Spirit will work around the people in the audience and impact at least one person. It is a true chance for people who have been hurt by the church or hypocrisy of Christians to see what God is or at least gain a level of respect for someone's personal beliefs. With that being said, Green believes that the



"I want to heal the sick and raise the dead, and I haven't raised the dead yet."

church is doing a better job now-a-days.

"I think God is letting His people know that things are changing. A small part of that, the hardcore scene, the church is becoming more accepting of the fact that we can't judge people by their appearances, even though there are a ton of churches that still do it. I feel like there is a strong thing taking place in the scene, the church can't avoid it anymore. There are still a great number of people who still think we're wrong and God can't move in certain ways. Man looks at the outward appearance, but God looks at the heart. I believe in God for the church getting their crap together in a big way and believing by empowering this next generation, they are serving Jesus."

Sleeping Giant still has a long road to cover. With only two records released on Facedown, the band is just getting started with their calling of God. Green feels his involvement in the band wouldn't satisfy what God believes he should do in his life.

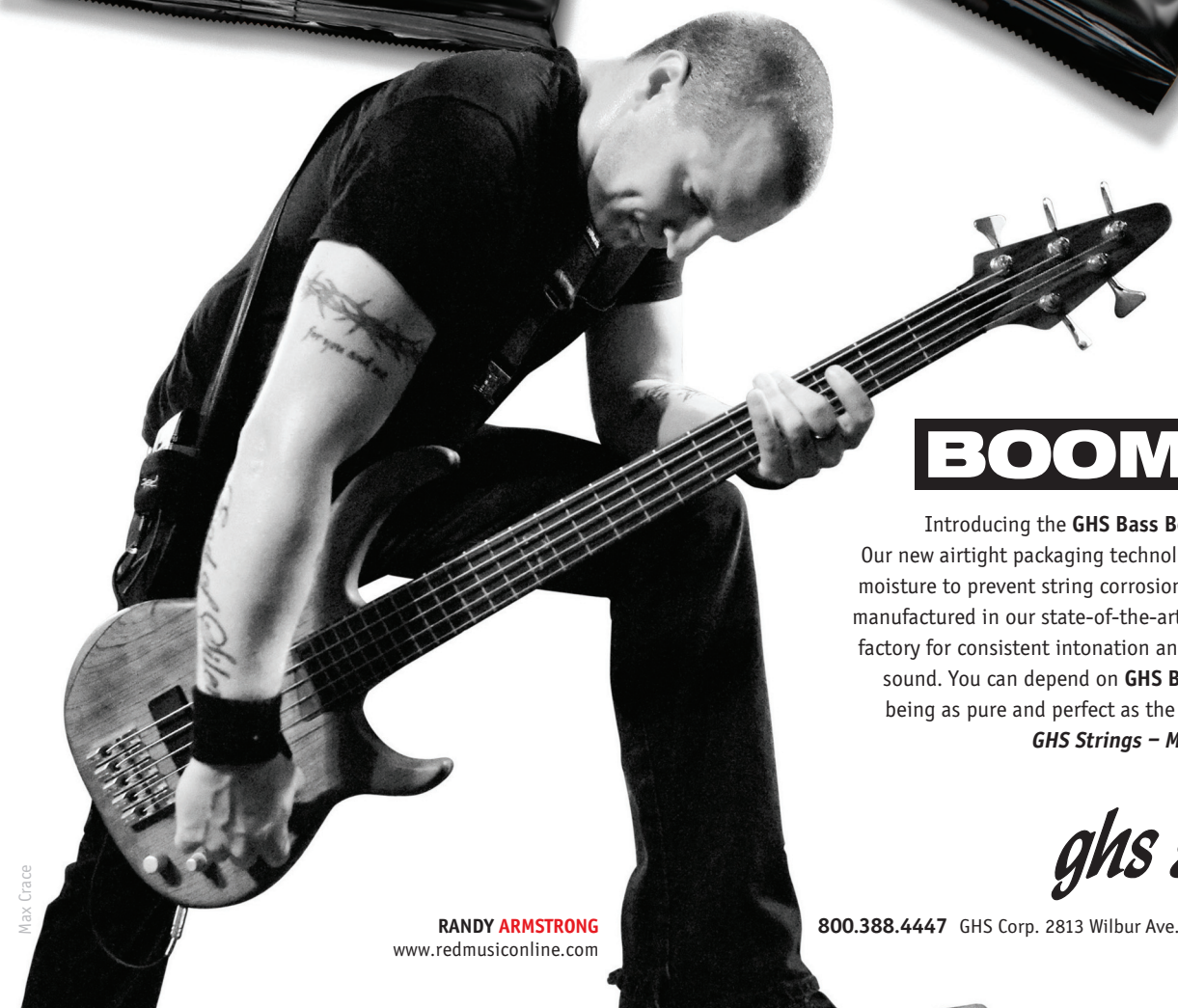
"I don't believe I've touched that place where Jesus said, 'Do what I did,' and I don't feel like I've done that. I want to lead millions and millions into a relationship with Jesus Christ. I want to heal the sick and raise the dead, and I haven't raised the dead yet."

For a Christian band, life on the road, especially with secular bands, can be hardening. If one is not strong within their faith, they could be easily drawn into sin and their walk would stumble. Sleeping Giant as a family is strong with each other, but Green says the best thing that keeps the band together is conflict.

"We argue and fight a lot – not in a bad way. It keeps everybody honest. We pray together all the time and have Bible studies, but the best thing is keeping each other honest with the conflicts we have with each other. It keeps drawing us back to our own humanity on some levels. True relationship is built on conflict. You can be shallow and stand in agreement, but when you fight with someone, you can open yourself up or shut down even more."

✖

ROCKHARDER



Max Crace

RANDY ARMSTRONG
www.redmusiconline.com

BOOMERS

Introducing the **GHS Bass Boomers Fresh Pack™**. Our new airtight packaging technology locks out air and moisture to prevent string corrosion. Every **GHS** string is manufactured in our state-of-the-art humidity controlled factory for consistent intonation and the highest quality sound. You can depend on **GHS Bass Boomers** strings being as pure and perfect as the day they were made. ***GHS Strings – Made Pure To Endure.***

ghsstrings.com

ghs strings

800.388.4447 GHS Corp. 2813 Wilbur Ave. Battle Creek, MI 49037

WIN
with HMI contests

ULTRASONE HFI-2400
Headphones

1 winner will receive a pair of HFI-2400 headphones

Enter by sending an email or postcard (BEFORE 6/30/10):
e: contest@hmmag.com
p: ultrasone contest, pob 367, hutto tx 78634

THE WHOSOEVERS
Audio CD

2 winners will receive an audio CD of The Whosoevers.

Enter by sending an email or postcard (BEFORE 6/30/10):
e: contest@hmmag.com
p: whosoevers contest, pob 367, hutto tx 78634

WOLFMAN
DVD

5 winners will receive a *Wolfman* DVD.

Enter by sending an email or postcard (BEFORE 6/30/10):
e: contest@hmmag.com
p: wolfman contest, pob 367, hutto tx 78634

ADVERTISMENT

Coriolis

Album: *The Endless Funeral* | **Release date:** June 1, 2010 | **Label**: Youngside
Members: Jonathan P. Stamets – vocals, guitar, keyboard, programming, drums, and pennywhistles | Dan Schultz – guitars | Jim Yanus – drums and drum programming | kL – live keyboards
RIYL: "We've changed a lot since the debut album, so I'll just stick to comparing our current sound... Stabbing Westward, Celldweller, Rammstein, Marilyn Manson, and Nine Inch Nails."

If there wasn't music, what skills would your members use and what would they do?
"Dan has a background in criminal investigation, so he would probably be a criminologist. Jim is a pretty successful mechanical engineer in his own right, so he would advance further in that. I think I would have either pursued a martial arts fighting career, or gotten involved in the military."

If you could ask God one question, what would you ask Him?
"It would be a lot easier to obey God, and follow His direction for their life if it weren't so hard for people to hear His instructions in the first place. I'd ask God why that still, small voice has to be quite so still and small."

Name three bands that, had they not released a certain album at a certain time ... you would not exist as a band.
"Korn (Self-titled: introduced me to the world of truly dissonant, yet melodic music);
Rammstein (*Sehnsucht*: introduced me to the combination of heavy metal and industrial/EBM);
Klank (*Still Suffering*: introduced me to the idea that a one-man band IS possible)."

If you had a chance to perform for most of the televised world and play just one song, which song would you play ... why?
"Probably one of our newer songs, "See you in Hell." It is our longest song (at about 9 minutes), but it has so many progressive changes, it never seems that long. Dream Theater fans will know what I mean. It is a great song to demonstrate the best things that set us apart from other bands in the genre, (complete with NIN style electronics, Metallica style guitars, technical drums that change patterns, diverse vocal styles, and even a decent guitar solo.) In a word: "bragging."

What's the best video on YouTube (what would the keywords to search for it be)?
"My favorite Youtube videos are found through the usual searches: 'groin shot, faceplant, bike wreck, roomate prank.' You know; I like the finer things in life. Anything posted by the FAIL blog is bound to make me smile."

ROCK AND ROLL TOWN HALL

See full interview with artist at hmmag.com

IMPENDING DOOM

Photo: Kevin Knight

DEBUT ALBUM IN STORES MAY 25TH

LEGEND

VALEDICTION

MYSPACE.COM/LEGEND

MERCHNOW

HOT TOPIC

OCEANA CLEAN HEAD EP

IN STORES MAY 11TH EXCLUSIVELY AT HOT TOPIC

AVAILABLE ONLINE EVERYWHERE

MYSPACE.COM/OCEANAFL

RISE REC

RISE RECORDS

pmtoday

In Medias Res

IN STORES APRIL 6th

myspace.com/pmtoday

fye HOT TOPIC

piebald

OUT NOW

JULY 20th

IN STORES AND ONLINE MAY 25th

FEATURING 29 OUT-OF-PRINT SONGS INCLUDING THE ALBUM

"IF IT WEREN'T FOR VENETIAN BLINDS IT WOULD BE CURTAINS FOR US ALL"

MYSPACE.COM/PIEBALD

fye BEST BUY HOT TOPIC MERCHNOW

O R D S

MySpace.com/RiseRecords RiseRecords.com

BEING A GREAT AMERICAN HEAVY METAL BAND MIGHT BE THE DREAM OF MANY TALENTED MUSICIANS OUT THERE, BUT AS THE *THIS IS WHO WE ARE* DVD FROM AS I LAY DYING SHOWED, IT'S NOT ALWAYS EASY TO GET THERE.

But As I Lay Dying was right there alongside Slash, Dave Grohl, Rob Zombie, Lemmy Kilmister, Fear Factory and The Devil Wears Prada performing at LA's Club Nokia for the Revolver Golden Gods Awards (set to air on VH1 Classic on May 22).

Guitarist Phil Sgrosso admits that being called a "Golden God" is "kind of embarrassing," but acknowledges that the heart from where the statement comes from isn't necessarily one of ill-intentioned idolatry. "I don't know. It's cool to be kind of honored for the music that we make and something that, you know, we put our lives into, that's cool. Being called a 'Golden God' or whatever, is a little funny,

AS I LAY DYING

BY DOUG VAN PELT

but they've got to hype it up one way or another, ya know?"

I'm sure that, if the crowds get all Acts chapter 14 on them and start to sacrifice animals to the band at their shows, that they'll speak out against this label. But, in all seriousness, one thing As I Lay Dying has consistently done – even though they flat-out sonically slay audiences with their intense metal tunes – is they've kept their message simple. In a day and age where so many followers of Christ are known more by what they're against than by what they're for, As I Lay Dying has spelled out what they support by the themes to their albums. With *Shadows Are Security* it was love. *An Ocean Between Us* expounded on the difference between the eternal and the temporal. With *The Powerless Rise* the simple theme is "focus on others more than yourself."

"If everyone focuses less on themselves and focuses on other people, then the way of life amongst everyone will be much better," sums up Sgrosso in one of those this-isn't-rocket-science realizations. "It doesn't seem like such a crazy concept. There are many oppressed out there. There are many who don't even have lives worth living and the fact that they can get help from other people that are more fortunate, it would be better for everyone (if that happened)."

[L-R: Nick Hipa, Jordan Mancino, Tim Lambesis, Phil Sgrosso, Josh Gilbert. Photo: Travis Shinn]

Leave it to some skinny, tattooed young men to boil things down to such a basic but necessary level. Maybe we'll all get it now ... as soon as the riffs crush our skulls with a sonic tsunami of metal.

Perhaps its with the euphoria of having all the heavy metal synapses firing all at once that a sermonette like "Beyond Our Suffering" can dig deep into the listener's heart and hit home. "Most of our problems are solved when we stop focusing on ourselves," explains Sgrosso. "It's a general theme to the album, but closely connected.

"The theme to the song 'Without Conclusion' is how there isn't enough we can gain to bring fulfillment, so there's no end in sight. Our hope should be in making the simple moments of everyday life fulfilling. If reaching a point of prestige or success is a point at which people will be happy, then we are destined to a joyless life, because our entire lifetime should be enjoyed regardless of our circumstance."

"That one's really cool, because with certain things on this record that Tim tied in lyrically is how he felt when he first listened to the song. He noticed that the chorus didn't have a conclusion and it didn't really seem like a chorus to him. He kinda viewed it as another part and it was like, 'Well, there's no other idea we have for a chorus, so it's a chorus now.' He felt like it wasn't very conclusive, so with that mentality, 'Oh, without conclusion, we can relate that to living life.' It gets you in closer to a reaction with the song."

Holy crap, dude! I thought Christian metal was supposed to be like a pep rally – only with swords and medievel imagery. My brain is starting to hurt, cuz this band is making me think! Ha ha. This is quite a wonderful stereotype to break, but I bet it was less planned and more just these five guys being who they are.

With "As I Lay Crying," as Arnold like to call them on the Austrian Death Machine albums, the lyrics and thoughts behind the music are like the frosting on the cake, because the foundation of each tune is so solidly built that one can't help but admire the sounds.

The first thing that jumps out from the opening track ("Beyond Our Suffering") is the machine-like precision and power of the drumming. "With the drumming of Jordan (Mancino)," describes Sgrosso, "the power he puts behind his drumming on our songs ... they're definitely in good hands – literally!"

In the second song, "Anodyne Sea," bassist Josh Gilbert locks in tight with the blasting kick drums that propel the song along as quick-pulse riffing of Nick Hipa and Sgrosso accompany the acidic howling of AILD's frontman, Tim Lambesis. After a verse there comes the first inclusion of Gilbert's clean vocals, which Sgrosso explains how they "make the song more dynamic. When the chorus hits, it hits a lot harder when you have a cleaner voice. It kinda guides the part." His point is not hard to miss, because once the chorus hits, it's like there's an unseen aural force that beckons the listener to chant along.

The band is obviously stoked about its new record and the three songs the label let us hear before the album was released seem to indicate that they have every reason to be confident. AILD should continue its ascension to metal dominance.

The band enlisted Killswitch Engage guitarist Adam Dutkiewicz and Colin Richardson, who both worked on *An Ocean Between Us*. "It's very re-assuring to hear from them that this is our best record. Adam says he really likes certain songs more than others, but he really likes some of them a lot. To see how pumped and excited he was working on them was very encouraging. The same with Colin. Once he came into the fold, just saying to his assistant, Martin, who were both fans of the band and then coming in, they thought the last record blew them away and they were more excited to be working on the new one. It was good for the band. Colin has been mixing some of the best metal records for 15 to 20 years (100's of albums, including Machine Head, Bullet For My Valentine, Napalm Death), so to hear something like that from him was very cool."

Whenever a band seems to hit on all cylinders and they create something that almost defines them (like the instrumental "Separation" that kicks off *An Ocean...*), one has to wonder if the band senses anything special the first time it's played. This was apparently not the case with that particular song, but there were a couple from the *Powerless...* sessions that caught Sgrosso's ears. "A lot of the songs were pretty well planned out. A lot of everything was already pre-pro'd and programmed and good to go." The band wrote and recorded eight songs between June and October and added another four in January when they knew they'd have a perspective one what else the album needed.

He described the last song, "The Blinding of False Light," as being one of those moments where the band knew they were onto something. "It definitely lends itself to having a lot of effects and a lot of noise kind of going on and creating more of that ambient and eerie vibe. There's a number of things you can do to expand on those ideas. That song was pretty cool to get a little experimental with that. Everything about it opened up.

"There's actually another song," he almost jumped when he remembered – a B-side called "Paralyzed." It should be coming out shortly after the actual album. We'll be using it for something. From the beginning, I didn't even want to work on it. I wasn't really amped on the song. It was an idea Josh presented. There was something about it. I was like, 'I don't think we need to do it now.' Adam D was like, 'We've gotta do something with this.' And then Nick started adding his input into it. Adam was like, 'Let's just record the drums and the general arrangement for stuff and we'll come back to it.' We recorded the drums and the basic arrangement that flowed with what Josh's first idea was and then once I went into the studio with the guitar, I was like, 'Alright, let's change this and use this and let's add this.' I accepted the fact, 'Alright, let's get this song going.' It turned out really great. It's a song I'm kinda bummed it's not on the album, but at the same time it doesn't really have an obvious place

"If everyone focused less on themselves and focused on other people, then the way of life amongst everyone will be much better."

"You did *NOT* tell him about the Creed tattoo, did you?" [L-R: Josh Gilbert, Jordan Mancino, Tim Lambesis, Phil Sgrosso, Nick Hipa]

on the record with how it sounds, but I think it's a B-side that's worthy to be on the album, but we're going to save it for something a little bit special."

Funny things about each member:

When asked to share something funny or quirky about each guy, Sgrosso was quick to blurt out: "Josh has a Creed tattoo on his leg – that he got, like, a year ago. I think Josh feels a strong connection with Scott Stapp, somehow. Nick sometimes finds himself being open to be the one that we all kind of mess with. He's also so into exploring. On a typical day of touring it's almost like his goal at the end of his day to tell you about how many sweet things he found and how everyone else missed out on everything sweet and amazing that he saw.

"Jordan is pretty quirky, too. He's got crazy O.C.D.. Some days we'll wake up on the bus and Jordan's up front, cleaning the entire front lounge. It's insane how he'll clean the countertop and the sink. It's not even his home! We're out on tour and he'll make everything immaculate and spotless.

"Tim is usually the dude stuck to his computer. He's on his computer all the time – whether it's school work, band stuff. He's definitely the most organized member."

Instead of asking Sgrosso to describe his own brand of quirkiness, I instead decided to see if I could get him into trouble with his frontman by asking him how he "really felt" about Austrian Death Machine.

"It's an interesting outlet for someone to pursue, and he had the idea of doing something light-hearted and funny, so like Tim in general, he puts a serious amount of time and effort into it. Something that originally to me seemed like a quick-phase or a joke kinda definitely turned into something a little bit bigger than expected. But, good for him. There's a lot of kids that like it as well, so cool!"

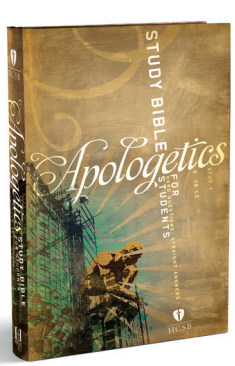
From here the band heads out on the road on a headlining tour with Demon Hunter, War of Ages and blessthefall. To say there will be a lot of noodling fingers thrust into the air on those sure-to-be-special nights is an understatment.

In fact, if you happen to be a jaded old metalhead that's lost your love for amplified power chords and the idea of being thrust into a swirling mass of black t-shirts doesn't appeal to you, find your way to one of the shows on The Powerless Rise Tour. There just might not be a better tour out right now showcasing American heavy metal at its best.

✖

Photo: Travis Shinn

GET DEFEN-SIVE



There's every reason to stand up for your faith if you know why it's true. Once you've spent time with the *Apologetics Study Bible for Students*, you'll find yourself better equipped to answer critics of Christianity and advocate the truth in an ungodly culture.

Learn more at ApologeticsBible.com.
Available at BibleNavigatorX.com, the Bible on the XBOX or PC.

HCSB

What **We Are The Fallen** Says

IN MY EXPERIENCE, WHENEVER FOUR-FIFTHS OF A BAND LEAVE AND THEN THE SAME FOUR REMAINING MEMBERS STAY TOGETHER AND ADD ANOTHER PERSON TO "REPLACE" THE ONE THEY LEFT, IT USUALLY SAYS SOMETHING ABOUT HOW EASY (OR NOT) IT WAS WORKING WITH THE ONE THEY LEFT BEHIND. WHILE THERE ARE SUBTLE NUANCES AND NEW AREAS BEING EXPLORED WITH WE ARE THE FALLEN, AT FIRST LISTEN MANY WILL NOTICE THE SIMILARITIES BETWEEN THIS BAND AND ITS FORMER INCARNATION AS EVANESCENCE. DURING MY INTERVIEW WITH GUITARIST JOHN LECOMPT, HE WISELY (AND HUMBLY) TOOK THE HIGH ROAD – FOCUSING ON HIS NEW FUTURE RATHER THAN HIS OLD PAST. READ ON AND SEE WHAT YOU THINK.

Photo: Douglas Sonders

In preparing for this interview, I had to get out one of my old Mindrage CDs and play that for awhile to get in the right frame of mind.
Good for you (the former frontman for the death/core metal act laughs). We've had some good times together. I was thinking about the older issues of HM Magazine, the compilations... It's been a while.

So, in thinking about the past, how do you feel about your experience in the past and how has it prepared you for what you're doing now?
Everything I've done up to this point has prepared me for what I'm doing now. With every choice I make, I feel like ... I try to make the best decisions. I was trying to make the best decision for my family and my musical career. (With bands) I really don't think I've ever made a wrong decision. So, this is another good one. I think this is where I'm supposed to be. Ben Moody being back in me and Rocky's life and making music together, it just worked very well together, so it's like, everywhere we come from, all of us came from Arkansas having been in that same circle... We talked about that Mindrage circle and the whole metal region and the things that brought us together in the first place. Those are some of the things that are bringing us together now, ya know?

Right on. Do you miss some of the aggressiveness and speed of your metal past and how you deal with playing a milder form of rock?
Well, uh, I don't really... I've always loved metal, but I've always been into melodic rock and roll as far as original (music). And that was like the first thing that, when Mindrage broke up, that was the first thing I asked myself, 'Ya know, you're crankin' up these tunes that are, like, aggressive stuff – Sepultura and Soulfly kind of stuff, but I'd listen to Alice In Chains every day' (he laughs). So, I'm like, 'Why am I never playing the music that I listen to?' I wanted to do something different. I never really loved just the aggression of it. I really feel like the music that I made over the last 10 years of my life have still been quite technical and not watered down. It's definitely not thrash metal or speed metal, but I've done some pretty – what some might call – 'mild stuff,' compared to the things I've done before. I think now especially the things that I write... There are so many different tunings and technical chord progressions that I think it sounds better than what I used to do a long time ago. I mean, it's a lot more mature, I believe.

I'm assuming you were also the leader of Mindrage and now you are in more of a supporting rule. How do you deal with that and what are some unique challenges this role poses for you?
What do you mean, I'm in "more of a supporting role?"

Well, I'm just assuming you were the leader of Mindrage, ya know? You were the frontman and might have taken the leadership role in writing the songs and stuff. And here I'm guessing that, ya know, someone else is in the lead role – at least for the vocals and stuff.
No, nobody else is in the lead role here (he laughs). We've actually done that. That's been done before and we're not going back to that, actually. Everybody is completely equal in this partnership now. Yeah, it might range out. I might take a leadership role. We can all come to a room together and try to write songs that I would want to bring in – you know, the majority of the stuff – to the table and my opinions and stuff carries a little more weight. But I never felt like the leader looking back on it. I always kind of felt like I was, but in kind of a hindsight perspective... But, as far as this goes, yeah, we've all written a ton of music for this. We've all got complete control and share partnership in everything, which is really a brand new thing that none of us have ever gotten to do before. I won't be doing the supporting role thing again – ever! (he laughs)

Gotcha. You've hinted at some of the frustrations behind it. What are some of the examples of something you did not like about doing that?
Uh just … ya know, whenever you're a creator... I'm not just that guy who's willing to come in to play other people's music and kind of sit back and be happy to draw that paycheck for it. I want to make music. I love creating music. I think I'm foremost a songwriter before I am a guitar player. It's always been evident in my life that … that's what I do. So, to be stifled and be rationed, ya know, 'Well you can only do this much and you can only do this much...' Uh, I'm not comfortable with that. I have to be creating music and writing music as well as everybody else in the band. That's what's so awesome about this band. Everybody is such a fluid writer that it's easy to come up with so much material that we have way more than enough. And then we get to come in and start putting the pieces together.

So, whose idea was it to put together this band? Please share some of the details as it happened...
I believe it was our management. He was Ben's manager. He worked for Wind-up Records. He was a PR guy for Wind-up while our former band was doing stuff and we all knew him very well. But obviously him and Ben still had a relationship, and I think there was a conversation one day and he kind of had an idea like, 'What's John and Rocky doing?' I don't know the conversations leading up to that, but he kind of tossed it out there, and Ben was kind of like, 'ha, ha ha, you're funny.' But then Ben started to think about it and he was like, 'Well, it's not such a bad idea. Let's see what they're doing.' So, he called me and it was probably May or June of last year. I'm not sure. But I was like, 'Heck, yeah! Let's do something. It's been a long time.' (laughs) It was Steve (Karas, manager)'s idea and he let Ben toss it around in his mind a little bit and he wondered if it was something that we might consider.

What was it like working with an American Idol finalist?
It's cool. It's different. She is a spectacular singer! She is so strong. I have never really worked with anybody from – I guess she comes from more of a "pop" background, just because she came from *American Idol* and all of that. Musically she is not "pop" background; she loves all this different punk rock and all this old school stuff, so she is all about that whole underworld there. So she is not pop at all, but I think that being on *Idol*, she picked up her chops there. Ya know what I mean? So, I can definitely feel a lot more of that soulful "poppy" type feel whenever we play together, but she is so strong that… Ya know, we're doing a video the other day and they've got the camera on her and she is doing her solo shot. And she gets to the bridge and she breaks into the bridge and she's emanating her "rockstar" and I just got this feeling, like "She's a freaking rockstar!" So, I think the whole *American Idol* thing – that's pretty much out of the window. When you do something on TV for so long, you think this is what this person is like, but in reality that's not that person at all. I really believe that *Idol* did not capture Carly. I think we did on our record and what we're about to be doing.

In follow up to the question about being an American Idol finalist, I'm curious what sort of challenges and/or benefits that brings to the band.
I haven't realized any challenges yet. Benefits are obvious. For her to have gotten as far as she did, she had to get... I mean that show is pretty relentless. They're not giving that stuff away. She had to work really hard to get where she's at. Out of thousands and thousands of people. Right there she is kind of a champion in a way. I don't really see any challenges. She is so easy to work with and her attitude is just... She's got the right attitude. She's got the right mindset, she's so inclusive of everybody, ya know, of who she's working with. She cares about everyone's opinions. So, I don't know. She's a rockstar, man. She fits right in.

Awesome. I don't know if you remember, when the four players in Vengeance Rising quit the band and then formed Die Happy with a new vocalist.
Yeah.

...The implications are that Roger was a tad difficult to work with and most observers to We Are The Fallen are going to wonder about you guys and Amy Lee. What do you want to say?
Uhhh … I don't really care to entertain anything to do with that. I mean, I was in that band. I loved that band. It was a big part of my life and I'm no longer a part of it and I hope the best for everybody.

How do you think you guys will avoid having a war in the press with her?
I think that's not going to be something to avoid at all, because we're not going to be slinging any mud and I think Amy is too mature to sling any mud.

Cool. Well from what I understand, We Are The Fallen will be not be self-titled "a Christian band." How would you define what you are? What are the differences between the two?
Well, I mean Christian band – I've done that, ya know? Whenever I was doing that with Mindrage and other bands I've been in, like Kill System and such. Back then I was very interested in the whole ministry aspect of it – of my music. And there was a huge scene for that type of music to go on stage and going to the most "armpit" bar in the South where the same bands play and come in there and play some heavy music and start, ya know, to do a little Gospel ministry from the stage for a minute in between the songs or whatever. There was a time and a place for it back then – for that sort of music. And I'm fine with all the bands that do that now, but I'm... (just then the phone cuts off)

My first thought was, 'Did he just stop in the middle of a sentence? (laughter) You were talking about you went into bars and did the thing with ministry...
Yeah, I was just saying that there was a time and place for it in my life as far as my music goes. Obviously, my life as a Christian has been vital in holding my family together in the toughest times. Whenever I was out of work for a couple years after this roller coaster ride... Ya know, obviously we all take advantage of it all the time and our Christianity has never faltered. My wife has been such a strong force in my life and our Christianity has always been credited to holding our family together in every aspect. As far as that being a part of my music, ya know, obviously, I hope that anything I do that comes out of my fingertips is ordained by God – if I'm going to make the decision to follow Him. As far as being in this band, everyone has a different background of faith, ya know? Each person, individually. I mean, Rocky and I are very much in agreement. Obviously, we've have been friends for 15 to 20 years now and we are Christians. As far as everybody else in the band, everyone has a different spiritual background, so if we were to say we were a Christian band or whatever, it would be ludicrous, ya know?

Gosh, that makes sense. I wanted to be able to make sure that I let you define that yourself instead of trying to put words in your mouth.
Well, I think the basics of Christianity is to love your brother as yourself and, ya know, Jesus loved everybody no matter what. I mean you can't go through life saying, "Hey, you're not a Christian, so we can't be friends or we can't work together," or whatever. I mean, people are going to work every day for a boss that might not be Christian. So it has influence in every aspect of your life. You won't be around a bunch of like-minded people for everything you do in your life. God calls us to do many, many different things. I love everybody in this band. I love being in Ben Moody's life, I love being in Carly's life and, ya know, it's not like I'm bashing them every day because they don't have the same Christian background I have. It's vice-versa. They don't ever entertain any sort of insult on us because we're Christians or whatever. We are what we are.

I've got a combination question. How has your faith been challenged and/or grown in the past decade with Evanescence and now We Are The Fallen? And what have you learned or come to appreciate about God in the last few years?
Umm … that's a good question. My faith in God has definitely grown to the point of I've realized my own mortality and am thankful for it every day over the course of the last several years; because back in the day, I had that really strong new faith where I thought the world was a certain way and I felt pretty invincible every time I stepped out the door. That feeling of invincibility – I think that was kind of immaturity, maybe, in my Christianity. Which we all have to go through baby steps to grow. You have to grow from one point to another. And just over the course of being in the bands that I've been in and the things I've done, I've had pitfalls and also a lot of faith heights that I've reached. And I've seen other people's lives changed through my life, ya know? Like, for instance, one example, my other band, Machina, that I had. My singer for that band, he was a Christian as well. So, when I met him, he had recently been saved. We became pretty good friends and there was some discipleship that went on there that really affected his life and affected my life. And I don't know, God has used me in a lot of ways and I have learned a lot over the course of the last couple of years. You've got to stay on top of your faith. You have to nurture it daily and you can't neglect it for one minute, man, because there are traps everywhere (laughs).

Thanks. When writing songs for this band, how do you incorporate the piano and the guitars? I'm curious what you hear in your head first and how the different parts get written?
Well, I wouldn't say there's any exact formula to what we do. I think that overall we're pretty fluid writers. We can all go into different rooms and write an entire song and bring them to the band and be like, 'Let's work it out." But, as far as pianos go ... like Rocky, there's some songs he worked on. He brought some songs to the table that already had piano done on it. So, we just replayed it in the studio and made it better. I don't know. I just think it's the way we hear music, ya know? We love all the aesthetic – the strings and

the piano and the choir and heavy guitars, obviously, from a metal background, ya know? As far as Ben goes, he's a ballad-writing machine. I tell ya, that dude – he's amazing. He's a completely different animal. You'll have to ask him that question (laughs). He's definitely got something special. He can get behind a piano and make people weep.

That is a gift. What are some the obvious formulas for writing big arena rock songs or anthems that, say, you would consider for a different type of band, and perhaps one that plays in smaller venues as opposed to large auditoriums. Does that make sense?
Yeah, I guess it does. I still think it comes back to one of those things that… Like, I was watching a documentary last night on Jimmy Page and Jack White and The Edge from U2. Jimmy Page said something just like that. 'How do you write like that? How did your style develop like this?' And he said, 'It's spontaneous. You don't even think about it. Like, if I'm in this particular band, this is what comes out.' I am, currently, in two bands, so, I write music completely different for the other band, because it just wouldn't make it in that band. I don't feel like there is a commercial formula to it, ya know? Maybe I'm just tainted in that, where I'm not gonna go off on 7-minute crazy riffs or something too soon. But, this band, the music comes out sounding completely different and I believe it's the same person when it's all the same. Once we get in our circle of chemistry, what we have, it just happens to come out the way it does. As far as arena rock, I don't know, I think it sounds good either way, I just hope it gets heard in that arena (laughs).

What are some of the weirdest things you've seen in your worldwide touring experience in the last decade?
Ah, man, ya know, that's one of those things that, when somebody asks you, you can't think of one thing. But if you and I were hanging out and talking to me for about two or three hours, you would probably hear about 50 of them. I don't know. Maybe the difference in crowds around the world. Like Australia ... or you go anywhere else in the U.S. and the fans just go crazy. I remember playing and they go crazy and they're so hungry and they're tearing each other to shreds and you turn around and go to Japan and they love your music. And you're about to go out on stage and you're looking out there and you're like, 'Is anyone out there?' Because it's so quiet, they're so respectful. Like you go and step out and no one is making a sound. Then you play the music and they really get into it and they clap for five seconds when you're done. I could think of other weird things, but I don't want to talk about them. I wouldn't want to exploit people.

Where do you see popular music headed in the future?
I'd rather not comment on that. I think with being in a recession – when those economic times happen in our country – usually that flushes out real talent, people are hungry and they're working harder for things. And we're in or we're coming out of a recession and I think everything has become rather stale to the point where it's almost excruciating to turn the radio on. To hear the things that get churned out constantly... I mean, I'm not bashing anyone in particular. I love a lot of the bands that are out there, I just think everything is getting a little watered down. I'm waiting for the next Nirvana. I'm waiting for that next band to come out and just shake things up. I want to know what that next band is going to sound like. I have faith in Americans making music and knowing that something will change and make people happy and coming out of nowhere with it. Usually it's some kid, ya know, who is probably in their room right now, doing it, and have no idea what they haven't got. I want to see that happen. I really would hope that things don't continue to get as watered down as they are and gets a hundred times worse than what it is right now, because I would probably lose my faith in the industry and the art. I probably sound jaded.

Ahh, you get that when you get some experience. You have to deal with cynicism?
I still have a fun time. I remember back in the glam days. The heavy metal bands controlled everything and then here comes freakin' Nirvana and Soundgarden out of nowhere and just shakes everything up. I think it was a revival.

I'm sure that you and the guys are doing lots of press right now for the new record. Is there anything else you'd like to add or any topics that most of those other stories are covering that you think are worth covering here?
I haven't had any experience with any interviews yet, it's the first one I've done, actually. I really would hope that the world would embrace us for what we're doing, rather than what we have done. Obviously, having been a part of my former band, it was a big part of our lives and I think a lot of people might see that as a bad thing, because of what we're doing. We have a female singer and all that. But I would really hope they would listen to it for its originality. Like I said before, this is a very collective effort. Everyone is calling the shots here. We've all written a lot of music and it does stand out as a very original effort. I hope people can embrace that, rather than reject it before giving it a chance. Because it is awesome, our record is awesome (he laughs).

It's good, man. I've been listening to it.
Oh really? What's your favorite song?

Uh, that's a tough question. The first one off the bat "Get ya." "Bury Me Alive." I guess that might be the single?
Yeah, yeah. I'm a little tired of that one. We've had that one out a little while now.

I'm listening to "Don't Leave Me Behind" right now.
Aww, man. That's a good track. That's a majority of Rocky's influence right there.

It's hard for me to answer that kind of question because I listen to so much stuff. Ya know it's not like the old days where, like, I've memorized ... like when one song starts to fade, I can hear the intro to the next song before it even starts. I don't get that a whole lot, because I'm listening to so much all the time, but "Sleep Well My Angel" I'm guessing is a ballad I like.
That's a pretty song. Like I said, when Ben gets behind a piano, he'll make you weep. That song is just... There's a single cello going on up until the rock part comes in. We had done the strings on it first with the whole string section up to the second half of the song and then we kept a single cellist and said, 'Okay, we want you to do a lone thing right here, from here until the thing comes in,' and then he came back in and listened to it after he put his stuff on it, and he was crying.

What a good idea, man.
He was so moved by the song with that lonely cello on there and I was like, 'Is that man crying?'

What made you guys want to do the "Like a Prayer" cover?
Ya know, we talked about covers and we slung a lot of 'em out there. We had a lot of different ideas and then Ben came in and said, 'Well, what if we do this?' and we're like, 'Well, let's see,' and after working on it for a little minute with a little bit of vision, it was like, 'Dude, this actually could be really cool.' We wanted it to be an '80s song and a lot of '80s songs – as cool as they are – when you get to the bridge, you're like, 'There's no way you can make this bridge cool.' I mean, some of the best songs are great, but when you get to that bridge, you're like, 'Man, I have no idea how we can metal this up unless we totally rewrite it.' Obviously, we don't want to do that, so there's a lot of hashing out trying to think of what we could do, working on something, deciding it's not what we wanted until we got to that one and it kind of just made sense, ya know?

[*interview continued on page 50...*]

"I really would hope that the world would embrace us for what we're doing, rather than what we have done."

Call to Preserve

Life of Defiance

The crushing new album, in stores and online June 8
www.myspace.com/calltopreserve

FACEDOWN RECORDS

As Hell Retreats

revival

DEBUT ALBUM IN STORES AND ONLINE MAY 25
www.myspace.com/ashellretreats

Strike First RECORDS

IN STORES NOW ON FACEDOWN RECORDS:

WAR OF AGES
"Eternal"

A HOPE FOR HOME
"Realis"

ONWARD TO OLYMPAS
"This World Is Not My Home"

FOR TODAY
"Portraits"

COMING SOON: New albums from A Plea For Purging, My Epic, Impending Doom, In The Midst Of Lions, For Today and more!

FACEDOWN RECORDS
www.FACEDOWNRECORDS.com

Album reviews

45 ALBUMS 57 ENTERTAINMENT, BOOKS & GADGETS

DEMON HUNTER

THE WORLD IS A THORN

You can't have a discussion of cornerstones in rock/metal music in the "Christian" genre without mentioning Demon Hunter. Having been a solid mainstay in the game for around a decade (The World is a Thorn is their seventh full-length release, including a live album), they have hit a popularity level where most of their peer acts would love to even get a sniff of. Formed by the ever-conscious-of-art-and-music Clark brothers, they've always brought well-written records melded with beautiful art and purpose.

The World is a Thorn certainly matches up almost exactly with that: It has good, well-written songs with great presentation. But unfortunately, due to their popularity, it seems like a good portion of the record was written to be deliberately palatable. I would have rather seen them use their stature to set a new bar for the genre. Thankfully, the most brutal track is the title track, and it comes as a pleasant surprise in the absolute middle of the record (It's like a shotgun blast: short, extremely powerful, comes out of nowhere).

The closing track "Blood in the Tears" just doesn't match the power of the title track; you get a taste of what they can do, and you want them to keep bringing it for all 11 tracks. The title track is followed up with some of the better tracks on the record; songs like "Tie This Around Your Neck" and "Just Breathe" make them record worth buying. I just wish I didn't have to sit through certain tracks on the record to get to those gems. ~~[SOLID STATE] DAVID STAGG~~

Rating system

05 *CLASSIC*
04 *FABULOUS*
03 *SOLID*
02 *SUSPECT*
01 *AMISS*
***** *1/2*

BLACK REBEL MOTORCYCLE CLUB

BEAT THE DEVIL'S TATTOO

It's time for another sneering, snarling release from San Francisco's favorite psych/garage rock outfit, Black Rebel Motorcycle Club. This time around, the cupboards are absolutely cleaned out from top to bottom as *Beat the Devil's Tattoo* offers a rock and roll hodgepodge all seen through BRMC's garage doors. "Everything's takin' its toll," sings Peter Hayes on "The Toll," and there's not a more apt self-descriptor on the disc. Each song's been through the creative ringer, bearing the traditional BRMC coarseness. The aforementioned "The Toll" serves up a beautiful Americana slice right in the album's middle. Elsewhere it's the bluesy stomp echoes from 2005's *Howl* still apparent on the title track that kick off the proceedings so well. Ultimately, whether it's the slow searing build of "Shadow's Keeper" or the leftover grit at the end of the day (and album) on "Long Way Down," it all works to great effect. *Beat the Devil's Tattoo* is a fantastic rock and roll album. ~~[ABSTRACT DRAGON/VAGRANT] MATT CONNER~~

SINBREED

WHEN WORLDS COLLIDE

After listening to this album, I wanted to dress in a knight armor suite and run through a mall. The German metal act brings forth an epic power, melodic, speed and progressive metal sound with singing metal vocals that can summon the most deadly dragon. The tracks have a common song structure with catchy sing-along choruses, wicked guitar solos and constant double bass beat patterns. The guitar work reminded me of Iron Maiden with harmonizing licks and repetitive chords. To make the album even more exciting, there are keyboard solos and sound effects to enhance the epic experience. Featuring members from Blind Guardian, Seventh Avenue, Mercenary and After Forever, this album is promised to bring more joy to your next *Dungeons and Dragons* get-together. ~~[ULTERIUM] DANIEL GARCIA~~

A HOPE FOR HOME

REALIS

Portland's A Hope For Home returns with another high concept release – balancing a man's lack of faith and his struggle to rebuild it. Entitled *Realis*, the album's first half focuses its content on philosopher Friedrich Nietzsche's quote "God is dead," while the second half evokes doubt and a desire to find answers. Alternating between art-screamo textures of ripping vocals, heavy guitar riffs, and somber piano solos, the songs are bleak, wretched, yet ultimately uncannily touching. And if this album was meant to address the common and valid issue of skepticism it could benefit with more hints of hope. ~~[FACEDOWN] DAN FRAZIER~~

THE CLASSIC CRIME

VAGABONDS

If the music business is on its last legs, The Classic Crime never got that memo. Instead, *Vagabonds* is all about staying the course – career wise, at least. On the disc's title track, they vow: "We will make music/Till no one refuses." Then during "Perfect Voice," the better-than-he-thinks-he-is vocalist Matt MacDonald confesses: "I may not have a perfect voice/But I won't lie/I'll sing until I die." Nevertheless, you get the feeling life is a whole lot harder than just playing music. With "Four Chords" (another music-related title, by the way) MacDonald sounds grizzled though still in his youth. "I'm an old man at just 25 years young," he blurts out. Although The Classic Crime is not what you'd consider the classic example of a Christian band, their lyrics are nonetheless very much relatable for Christians. On the sarcastically named "The Happy Nihilist," MacDonald sings in the voice of a depressed character who states, "But it still hurts like hell to trust nobody but me." A nihilist? Yep. But a happy one? No way! Later, this same person recounts: "I was a happy nihilist/Now I wonder why I exist." The Classic Crime are also boys that just want to have fun at times, which is best exemplified by "Solar Powered Life." With a little gutsy guitar swagger – along with overt cowbell, no less – they describe a sun-starved lady. "She's got a solar powered life/She dies without sunlight." With music this fine, let's all truly hope The Classic Crime sings until they die. ~~[TOOTH & NAIL] DAN MACINTOSH~~

POEMA

SING IT NOW

Poema, the Shealeen and Elle sisterly duo, make the kind of music Christian fans of Taylor Swift will particularly enjoy. This six-song EP opens with a track called "2 AM," which is all about an insomnia sparked by feelings of regret. "If I had been a little more this, a little more that/A little more everything you want." Yet in the theater of high school/college life, a few bad social moves can truly feel like the end of the world. These girls sing their sweetly honest love songs over piano and folksy strings, which give many of these tunes a slightly chamber pop feel. "Feel The Same Way," for instance, has a piano intro that comes off a little like an updated "Tiny Dancer." If you like Taylor Swift, but also hate country music, *Sing It Now* might just be perfect for you. ~~[TOOTH&NAIL] DAN MACINTOSH~~

THE ROCKET SUMMER

OF MEN & ANGELS

This record is the a look into a very long journey of the life of this Texas prodigy. This record is a journal into Bryce's life from faith to the hills and valleys, humbling himself to giving up fame for the presence of God. It has been a long journey for all of us this past year and Bryce is the songbird singing our songs that lift our spirits to find our investment in the Maker. Favorite songs are "Something to Live For," the title track and "Nothing Matters." ~~[ISLAND] ROBERT HOUSTON~~.

LETTER TO THE EXILES

THE SHADOW LINE

When I saw that this band had front man Erich Barto, ex-Alove For Enemies, joy overwhelmed me. He has a heavy voice with Christ-centered lyrics. However, my joy was lost when the band started. Basically, in a nutshell, Letter To The Exiles is Alove For Enemies with metalcore riffs. That isn't a bad thing at all, but let's be honest people, how many bands exist with that same sound? None of the tracks really stood out and the songs are predictable. Overall the structure for Letter To The Exiles goes like this: Single-string metalcore riff, breakdown, speed picking single-string metalcore riff, breakdown. Now, credit is due, because there are technical riffs here and there on this album, along with some pile-on chants great for live shows. The local hardcore show bully will have fun pushing people out of the way to make the pit bigger for their breakdowns, but it's easy for this album to lose interest after a week. ~~[STRIKE FIRST] DANIEL GARCIA~~

Ratings

	DV	Writer
Demon Hunter *The World Is A Thorn*	04	03*
Black Rebel Motorcycle Club *Beat The Devil's Tattoo*	03*	04
Sinbreed *When Worlds Collide*	03*	04
A Hope For Home *Realis*	03	03
The Classic Crime *Vagabonds*	03*	03
Poema *Sing It Now*	02*	02*
The Rocket Summer *Of Men & Angels*	03*	04
Letter To The Exiles *The Shadow Line*	03	03
War Of Ages *Eternal*	04	04
Mantric *The Descent*	03*	03
Sent By Ravens *Our Graceful Words*	03	04
Satellites & Sirens *S/T*	03*	
The Rose Hill *With All That I Am*	03*	03*
I Built The Cross *Bridging The Gap Betweeen Mind And Hearts*	03*	03
Ted Kirkpatrick *Ode To A Roadkill*	03*	
As Hell Retreats *Revival*	03	
Write This Down *S/T*	03*	03*

WAR OF AGES

ETERNAL

It only took four albums, but War Of Ages' singer Leroy Hamp has finally succumbed to sporadically utilizing melodic vocals on their latest release, *Eternal*. Hardcore purists may cry foul as another one bites the dust, but these metalcore stalwarts know what they are doing by progressing with finer songwriting that offers a soothing sense of relief which complements their reliable raging intensity. Produced again by Daniel Castleman and As I Lay Dying's Tim Lambesis, the album will still satisfy original fans by delivering more quality power metal fused by breakdowns, which has evolved into their superb signature sound. [FACEDOWN] DAN FRAZIER

MANTRIC

THE DESCENT

This band having members of Extol in it, I knew Mantric would be along the lines of being "out-there" with experimental sounds and abnormal metal vocals. *The Descent* begins with slow tempo guitar picking and eerie sounds, setting up a dark atmosphere for the rest of the album. Each track has its own unique structure of not sounding the same. Some of the guitar work can be compared to newer Project 86, but with a gothic rock twist to it. Production on the vocals is well done with a good mixture of high screams and singing, which at times has effects added them to enhance the music. Overall this metal album is probably best listened to while driving in a car, not pumping iron at the gym. [PROSTHETIC] DANIEL GARCIA

SENT BY RAVENS

OUR GRACEFUL WORDS

Rookies to the Tooth & Nail family, Sent By Ravens hails from South Carolina with great maturity and passion behind their music. The selection of songs here on their debut, *Our Graceful Words,* brings a melodic sound of rock with a little bit of alternative and punk. What makes this album great is that each song has its personal story behind it – ranging from stories about the band, personal experiences and God's love. In a way, I see this band sounding like a milder version of Beloved. The choruses are easy to sing along and hum to. Vocalist Zach Riner has a crystal-clear voice that fits well with the music made by the band. Being produced by Aaron Sprinkle with the help of Matt Carter from Emery, this album is well put together and easy to listen to. [TOOTH & NAIL] DANIEL GARCIA

SATELLITES & SIRENS

S/T

Jason Ingram's pop pedigree aside, his imprint can be felt upon these ten songs by newcomers Satellites & Sirens. Slick, melodic vocals are layered and mixed to a pop perfection like a dollop of foam atop a warm espresso drink. There's solid songs and a strong rock bite beneath the sheen, but the polish helps the medicine go down. One can find a little bit of play in the keyboards (like the smartly-crafted "All The Same" with its slight Queen theatrics or the get-on-the-dancefloor groove of "Come On"), but it's not over-the-top-on-purpose like Family Force 5. Think something similar to musical peers Above the Golden State, Future of Forestry and All Star United ... all jamming at a house party. All their influences seem to reach a peek with the ninth track, "Vaudevillian," where the energy threatens to explode for the duration of the song. [WORD/CURB] DOUG VAN PELT

THE ROSE HILL

WITH ALL THAT I AM

This six-piece band brings a cool hardcore sound with a keytar player. The Ohio natives can easily fall into the metalcore label, but there is just something different about these guys. Perhaps it's their unfiltered lyrics when it comes to Jesus Christ. *With All That I Am* is well organized with having just the right amount of elements of hard music. There are even some guitar riffs that are old school rock and roll. As for their hardcore breakdowns, they are great for the "reach the sky" dance move in the pit. Sometimes even the keytar does cool sound effects in the background during the breakdown. Even though audio production could have been better, this album is worth checking out. Also, major props for their vocalist and bass player being females. [SANCROSANCT] DANIEL GARCIA

I BUILT THE CROSS

BRIDGING THE GAP BETWEEN MIND AND HEARTS

I Built The Cross is a band that knows the meaning of being brutal. This album has a wide mixture of heaviness. The guitars have "chugga-chugga" parts, rapid melodic and harmonic scale licks and single stringed metalcore riffs. In a way, it can be seen as a mixture of Suicide Silence and Between The Buried And Me with a splash of grindcore. Of course, the vocal style must match with the band. It ranges from deep growls and high-pitched screams. Sometimes they are put together at the same time. The opening album title-track is a sound sample from a movie that sets the mood, which the listener is about to experience, then "Minus One Star For Christianity" gets the party started with a hyped breakdown. It is pretty cool that such a talented band has the age group of 19 and 20. The studio production is a little weak, but still this album is worth picking up. [OPEN GRAVE] DANIEL GARCIA

TED KIRKPATRICK

ODE TO A ROADKILL

Sometime a year or two ago I killed a possum here at the HM ranch. I thought it'd be funny to make a sort of flipbook with some hand-drawn sketches of the kill. Little did I know it would evoke a strong reaction by several animal-loving readers of my blog. Such will be the reaction from the artwork by noted animal rights artist Ted Kirkpatrick (of Tourniquet fame). What's an animal lover doing showing a roadside close-up of Bambi after her collision with a car? I won't be the first to joke around about the possible correlation between the genre and the artist's frame of mind when choosing the cover art, but will state that the sludgy, doomy riffs inside sound really good. Both Josh Homme and Robin Trower would surely be proud of these fat, wondering tones. Long known as a multi-instrumentalist, Kirkpatrick recorded all the drums, bass and guitars for this stoner rock instrumental album. True to the genre, it's fuzzy, down-tuned and heavy. True to the man's eclectic personality, there's plenty of odd animal sound effects (owls, monkeys, loons, lions, whales and wolves) included. Adding vocals might've made it great, but I'll settle for good. [PATHOGENIC PUBLISHING] DOUG VAN PELT

AS HELL RETREATS

REVIVAL

After self-releasing a 5-song demo each year for the past four years, you'd think this Hendersonville, TN death/thrash/hardcore band would be ready and qualified for a debut full-length on a record label, would you not? Thanks to Facedown/Strike First Records, justice has been served. Yes, they churn out some sounds we've heard before (big, breathy, open-chord riffs, machine-gun snare staccato, closed-mouth death growling and quick-fingered high-pitched guitar leads), but if they make you want to stand by the mailbox so that you can punch the mailman in the face (poor postal servant), why complain? This is intense, fast tough guy metalcore ... and they play the formula as if they own it. Rejoice! Rejoice, I say; and complain not. [STRIKE FIRST] DOUG VAN PELT

WRITE THIS DOWN

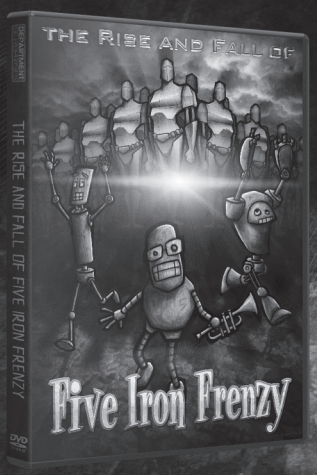
S/T

When listening to this album, I was not a fan at first. It came off to me as just another alternative band trying to be heavy. In other words, this band is that act on a tour with heavy bands that stands out by being a little melodic, but still being loud. This is what I appreciate about this album: it seems to fit any music mood I'm in. The sound brings forth a post hardcore/radio rock sound to it. There are even hardcore vocals in it as well. The track "Citadel" slows down the album with relaxing piano and acoustic guitar. It comes off as a Coldplay track mixed with The Used. This self-titled album will probably become a guilty pleasure for heavy music lovers. However, the clean vocals are more noticeable than the hard vocals.

[TOOTH & NAIL] DANIEL GARCIA

THE RISE AND FALL OF

Five Iron Frenzy



DOUBLE DVD SET WITH FULL LENGTH FEATURE DOCUMENTARY

PLUS MUSIC VIDEOS, SHORT FILMS, COMMENTARY TRACK, AND MORE!

AVAILABLE NOW!

ASIAN MAN RECORDS

WWW.ASIANMANRECORDS.COM

SATURDAY
JULY 24
THIRD DAY
JEREMY CAMP
Barlow Girl
MATTHEW WEST
Leeland
Rush of Fools
Sanctus Real
Remedy Drive
Lightswitch
After Edmund
EDAN CONCERTS
"Rockin' Chicagoland Since 1994"
presents..
2010
IGNITE 2 DAY CHICAGO
MUSIC FEST
A Music Fest to Spark a Revolution
Jeremiah 20:9
GATES OPEN AT 11:30 AM...
MUSIC STARTS AT NOON EACH DAY
Alexian Field
"Home of the Schaumburg Flyers"
1999 S. Springinsguth Road • Schaumburg, IL
SUNDAY
JULY 25
mercyme
TOBY MAC
DAVID CROWDER BAND
HAWK NELSON
Needtobreathe
Decemberadio
Group 1 Crew
Stellar Kart
Britt Nicole
Abandon
TWO DAY GROUP TICKETS STARTING AT $55
kids 3-12 Starting at $35 (2 & under are FREE)
www.itickets.com or 1-800-965-9324
www.ignitechicago.com • www.edanconcerts.com

HeirChex
HDS
DIGITAL SERVICING
Need Airplay?
www.HeirChex.com
*mention HM Magazine for an additional 10% off radio servicing

We Are The Fallen | cont'd:

What's another song on the album that you keep going back to and are excited about playing?
Definitely 'Burn' and 'St. John' I think is my favorite song off the record. It's got everything. It's creepy, it's dark, it's technical and it kind of encompasses everything that we core members have done in the past. We've pulled out every element that we can do and we put it in that song to make a heavy rock song. I've been that solo guitar player. I'll throw 'em in there when it's necessary, but I've never been that guy. We put everything but the kitchen sink in that one. Carly was like, 'I'm not sure about the chorus.' She didn't exactly know how to approach it. She watched the *Wizard of Oz* one night and got inspired by what she saw and that's how that chorus happened. The chorus was the part. It's creepy. It sounds like a little fun house or something. I don't know, but she nailed it.

I always hate asking the name question, but I think a name like We Are The Fallen is going to cater to a lot of fans that have a faith or identify with that, because it does have a dual meaning that someone can identify on their own. What is your take on We Are The Fallen?
You know, having the past that we do – not exploiting our past… It wasn't really as much trying to reference the album. Yes, that (Evanescence debut) album was named, *Fallen*, so that definitely, obviously, is like where it came from. I don't know, it just seemed natural. It came natural to us. We never had a discussion of *Fallen*. That was the name of the album. That was never an option. To dumb it down to something that simple, it seemed exploitive. We never did that. It made sense that we were creating a movement – us in the band – rather than just coming up with a band name. Those decisions haven't come lightly. Naming the album. Naming the band. These are things we've talked about.

Cool. Well, that was my last question. I sure appreciate your time. If you've got something else you want to talk about, I'm all for it.
I guess that's probably it, man. I appreciate your time, too. I appreciate my time there (with Evanescence). Obviously, we've all had our differences there, but I've had three years to assess my life and what everything means in it. Being bitter and slinging mud and all that stuff – all that does is hold you back. I'm not going to be that person. I hope the best for her and I hope the best for us.

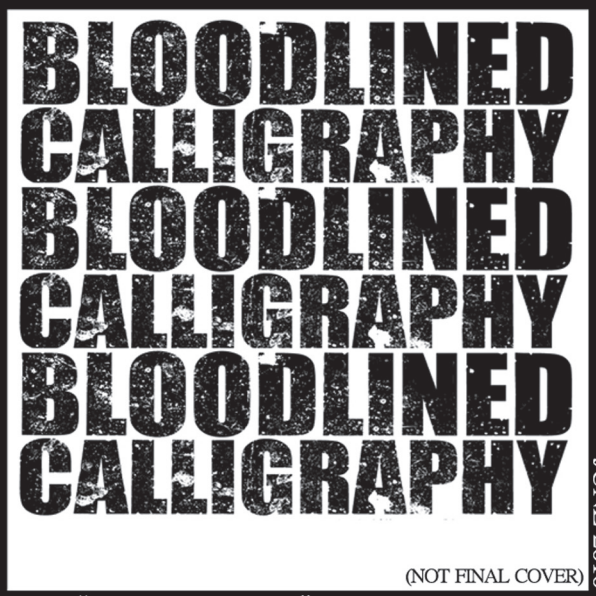
I can't think of a single instance where mud-slinging turned out to be a positive thing.
Yeah. Like you said, it might create some internet buzz and more traffic, but ultimately it doesn't benefit anybody. My experience in Evanescence and the things I've done, in some crazy way it's been kind of a light to the young people in my life. I have a daughter who's 16 and so I always knew all the kids in her school and in her grade and all that stuff. They always look at my life as a success and that it can happen for people and (you can) be a Christian and still make something happen and do something like that, so the last thing in the world that I want to do is to teach all those people – that I've possibly inspired them to be a better person – to insult people when they piss you off or go after someone in the media and make someone look like the devil, because that's not fair. If you love your brother, you'll always come back the right way.

Good call.

✖

SANCROSANCT
RECORDS

WWW.SANCROSANCTRECORDS.COM WWW.MYSPACE.COM/SANCROSANCTRECORDS



JUNE 2010

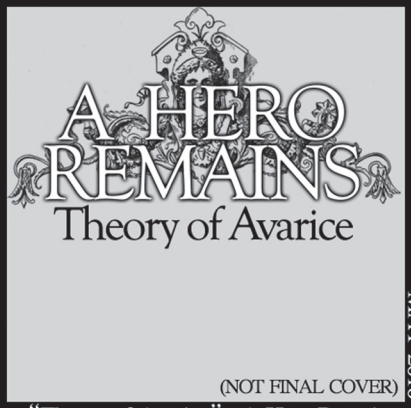
"Bloodlined Calligraphy" Bloodlined Calligraphy

JUNE 2010

"The Winepress" The Burial

JUNE 2010

"Visions" Reapers Are the Angels



MAY 2010

"Theory of Avarice" A Hero Remains

AVAILABLE NOW!

"With All That I Am" The Rose Hill

SANCROSANCT
RECORDS

myspace.com/BloodlinedCalligraphy myspace.com/TheBurialIN

myspace.com/ReapersAreTheAngels myspace.com/TheRoseHill

myspace.com/AHeroRemains myspace.com/AsBoundWithThem

JOIN THE FAMILY

OUT NOW! (DIGITAL ONLY)

"Striving To Be A Better Man" ABWT

WORKING HARD FOR BANDS
Belly Acres Designs
Let us make high quality merchandise for you.
100
Color Tees
WITH A 1 COLOR FRONT
BASIC TEES
$3.79 each
SOFT RINGSPUN COTTON TEES
$4.29 each
More deals on our website.
Tees
Hoods
Jackets
Girl Tees
Bags
Patches
Etc...
1.800.934.8797
BELLYACRES.COM

WINTERSOULH
...prepare for battle, the winter holocaust has begun...
NOKTERNAL HEMIZPHEAR
UNLEASHES THE LONG-AWAITED DEBUT
"Frozen Storm Apocalypse"
a sensational concoction of thrashing black metal
with haunting atmospheres to freeze your soul
SPRING 2010
AVAILABLE IN CD & DIGITAL DOWNLOAD
BUNDLES ONLY @ NHMETAL.COM
STREAMING @
myspace.com/wintersoulhorde
myspace.com/officialnhmetal
iTunes
cdbaby
DISCOVER MUSIC
last.fm
amazon MP3
Rhapsody
emusic

HARDCORE HOPE SHOW

MAY 29TH, 2010
DOORS OPEN @ 6:30PM
LIVE MUSIC, FOOD, AND GREAT PRIZES
ONLY $10 @ THE DOOR

FEATURING MUSIC BY:
CORPUS CHRISTI
DATUM POINT SET SIGHTS FORWARD
WOLVES AT THE GATE FOR THE FAIREST

MAKING A DIFFERENCE THROUGH MUSIC...

LOCATED @ SHIMMERS COMPLEX
1939 DIXIE HIGHWAY
FORTWRIGHT KY 41011

CALL (859) 307 5389
FOR MORE INFO.

BE HARDCORE
BE THE HOPE...

Mantric
The Descent

OUT NOW
THE NEW BAND FEATURING THREE FORMER MEMBERS OF NORWAY'S EXTOL

MIXED AND MASTERED BY TUE MADSEN
(AUGUST BURNS RED, DARK TRANQUILLITY)

"REFRESHING AND FASCINATING...A DIZZYING MIXTURE OF HARDCORE, METAL, ART ROCK AND PROG."
METAL HAMMER

PROSTHETIC RECORDS

PROSTHETICRECORDS.COM | STORE.PROSTHETICRECORDS.COM | MYSPACE.COM/PROSTHETICRECORDS
11664 NATIONAL BLVD #413 LOS ANGELES, CA 90064

The Christian & Art

WITH KEMPER CRABB

The Disconnect: Why Evangelicals Make Bad Art (Part the Twenty-Second)

We've been exploring in this series answers as to why millions of Evangelical Americans have produced so few examples of quality art in any artistic category, seeing that this is largely due to limited (and/or distorted) views of biblical teaching (or a failure to act on the implications of its teachings), despite the fact that Holy Writ instructs Christians in "every good work" (2 Tim. 3: 16-17), which works of necessity includes the making of art.

We looked at the negative effects of such theologically deficient perspectives on the doctrines of Creation and Eschatology, which result in denigrations of the physical world and time as appropriate theaters of God's Purposes, encouraging pessimism concerning history, and viewing the world as Satan's realm, which needs only to be escaped from rather than redeemed and fulfilled.

We saw also that sub-biblical views on the doctrine of the Holy Trinity led to a destruction of scriptural justification of symbol as simultaneously showing forth both multiple meanings and unified meaning. Such views lead as well to the reduction of men from the mysterious bearers of God's Image to simplistic machines amenable to quick-fix formulae.

We then turned to look at the implications of the Incarnation of Christ, in which God, in the Second Person of the Trinity, joined Himself to a fully Human Nature and Body so that He could be the Perfect Sacrifice to atone for the sins of mankind by dying in fallen humanity's place. This Eternal Joining of God to Man in Christ Jesus is summed up by the Council of Chalcedon (A.D. 451) when it wrote that He is "at once complete in Godhead and complete in manhood. Truly God and truly Man…"

Jesus is both fully God and fully Man at the same time, which is an eternal refutation of all views which hold that matter and spirit are at odds with each other, and shows that physical things are the proper arena for spirituality (Rom. 12:1-2), including things like the arts.

We also saw that Evangelicals, influenced by the demonic doctrine of Pietism's belief that the spirit is superior to, and incompatible with, the physical, emphasize only "spiritual" aspects of life (defined as prayer, worship, evangelism, etc.) and de-emphasize as "unspiritual" and "secular" things like work, politics, economics, and art.

The arts are reduced to glorified gospel tracts, with music privileged, since worship requires song. However, dance, architecture, acting, etc., are ignored and distrusted as sub-spiritual.

The Incarnation, though, gives the lie to such suppositions. To be a Perfect Human Sacrifice for the sins of men, Jesus had to be fully Human, in every category of human life: body, mind, will, and spirit. His Incarnation involved every aspect of human life: physical, emotional, imaginative, and so forth.

St. Gregory Nazianzus (329-389 A.D.) recognized this when he wrote, "…what has not been assumed (e.g., taken up by Christ in His Humanity) has not been redeemed; it is what is united to His Divinity that is saved." Jesus has assumed our full humanity, both in its nature and potential, and by so doing has shown that every part of human existence (except for sin, which is a twisting of God's Good Created Human Categories) is meant to be a carrier of God's Intended Holiness and Spirituality for humanity. This means that human physicality, emotion, imagination, sensuality, and artifice (the natural extension of human creativity; remember that Jesus was a carpenter, Who created artifacts and architecture) are all intended to be exercised to reflect and please their Creator.

Thus, even sensual, physical, imaginative, and creative aspects of human artistry, including dance, painting, photography, architecture, film-making, computer and graphic art, jewelry-making, etc., are not onlt fit practices for a Christian, but are necessary to the vocation of humanity before God.

We Christians must take seriously our Lord's Incarnation and cast off the devilish idea that the body, the senses, and the arts are not proper and necessary mediums for man's part in the task of the glorification of God. A refusal to see this truth and act upon it will keep the Church reduced to its current failure to fulfill its artistic task of glorification in our time.

[kempercrabb.net]

The way I see it
Chris Wighaman

"We don't yet see things clearly. We're squinting in a fog, peering through a mist. But it won't be long before the weather clears and the sun shines bright! We'll see it all then, see it all as clearly as God sees us, knowing Him directly just as He knows us!"
1 Corinthians 13:12 [The Message]

Have you ever driven through a heavy fog? Two years ago, while driving a group down to Mexico for a mission trip, we were driving a stretch of highway in Utah where the weather tends to be very strange year 'round. Sudden snow storms, thundering rain or – on this day – the thickest fog we had ever seen. It came out of nowhere and was suddenly all around us. As I began to slow the van I was driving ... out of the fog emerged a semi parked in the middle of the road. We skidded to a stop just shy of the truck and ended up halfway in the median. I looked into the rearview mirror and saw the van traveling behind us coming fast … they had just hit the fog and had not yet seen us. I braced for impact and watched as I could see the driver's realization that we were stopped in the road. At the last moment he veered into the grassy median and bounced along until safely stopping out of sight in the fog. We pulled ourselves into the median and drove the length of the stopped traffic. We discovered that we had been the first vehicles to stop before plowing into a line of 80 vans, trucks, cars and more than a few tipped semi-trucks.

Fog is surprisingly dangerous. It keeps us from seeing the important things in front of us and makes it difficult to navigate the path we are on. In 1 Corinthians 13 Paul sums up our problem in closely following God on a day-to-day basis: we cannot see God clearly. Sometimes we have such difficulty in even seeing where God has been. There is so much going on around us that we lose our way in the fog of life. Paul's answer is simple, yet profound. When we lose our way and can't see God, our blind response is to love. Love is what keeps us on track and what helps us stay close to the God we long to see. Paul promises that one day we will see God clearly and we will know Him; but until then, when in doubt: love.

Devotions
with Greg Tucker

A generous man will himself be blessed, for he shares his food with the poor. — Proverbs 22:9

Who says the Big Guy doesn't play games? For years He and I have fooled around with something I call God's Fifty, and it's a blast. Here's how it goes: I keep a $50 bill tucked away in the back of my wallet, and whenever I feel I'm supposed to give it to someone, I do.

That's it.

There are only two rules. First, I can't know the individual; it only goes to strangers. Yesterday I handed the fifty to a young mom paying for groceries with food stamps. Before that, a hardworking kid who looked as though he needed encouragement. It went to a homeless guy recently, and I'm pretty sure that man spent five bucks on food and invested the rest in a NASDAQ stock called VDKA. No matter to me. My job was simply to give.

My second rule says the fifty never goes to a person who asks for it. My action is in response to God's whisper, not man's request.

As soon as the money is gone I immediately wait for God to put it back. It's His, after all, so I figure He can replenish the thing. Maybe I'll get a small job, or make a extra few bucks somewhere. One time I found $200 blowing down the street on a windy day, and the first 50 went into the back of my wallet. Thanks, God.

This game is something I learned from my dad, and I can only BEGIN to tell you how much fun it is – downright pleasurable, and somewhat addictive. Why don't you fold up a five dollar bill and dedicate it to God's service and see what happens? Play the game.

[Greg Tucker is president of Tucker Signature Films in Beverly Hills, California, and pastors Hope Community Church of Anaheim. You can write him at TuckerG@mac.com]

PICK OF THE LITTER

Take The Name
A band with metalcore riffs and hardcore breakdowns. Clean and heavy vocals with a message worth listening to. (Daniel Garcia)
myspace.com/takethename

High Flight Society
This band has an alternative rock sound with some pop influence. Could be described as Red mixed with some Further Seems Forever. (DG)
highflightsociety.net

The Wiitala Brothers
It's like listening to newer Red Hot Chili Peppers. Smooth guitar strumming with steady tempo drumming. (DG)
thewiitalabrothers.com

☆ 86after
Screaming and singing vocals with alternative/metalcore guitars. Hints of keyboard brings a The Devil Wears Prada feel to it. (DG)
myspace.com/86after

Shadows Of Paragon
Intense fast drumming with a scary black/death metal sound. A lot of high and low end screaming mixed together. (DG)
shadowsofparagon.com

☆ Goldmill
Old-school hardcore with chorus singing. Plenty of circle-pit drumming and some hardcore chants. (DG)
myspace.com/goldmillhc

The Wannabe Hasbeens
Very catchy radio-rock. Choruses are easy to sing and the guitar riffs are simple yet cool sounding. (DG)
myspace.com/WBHB

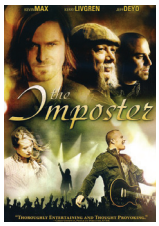
☆ After Edmund
A band that loves to play with experimental sounds. They have a rock/pop backbone but their sound can go from Coldplay to MUTEMATH to Franz Ferdinand. (DG)
afteredmund.com

Die Among Heroes
Sweet melodic metal and creativity with their sound. Singing vocals at times don't stand out well. (DG)
myspace.com/dieamongheroes

I Am Empire
Catchy emo/alternative/rock tracks. Majority of vocals are clean and easy to sing along with. (DG)
myspace.com/iamempire

Holy Fiction
Relaxed and chilled acoustic guitar melodies with poetry lyrics. (DG)
myspace.com/holyfiction

Somerset West
Up beat alternative/rock with an indie feel to it. (DG)
myspace.com/somersetwest



THE IMPOSTER

This movie has got a few things going for it: Kerry Livgren plays an older, wiser character that is fitting for his image; Kevin Max plays the fitting role of a Christian rock star living a "bad boy" life (possibly inspired by his solo album of the same title in '05); and this homeless Popeye character that utters some funny, memorable and quotable lines throughout. It also has a few things working against its success, like sub-par acting, writing and shooting; so it's a tad disappointing. [Pure Flix] *Doug Van Pelt*

[Cuss: 0 | Gore: 0 | Sex: 0 | Spiritual Conversations: 100]

BROTHERS

"There but for the grace of God go I" is a real theme that subtly underscores this story of two brothers separated by a war and KIA/MIA situation. Intense and blunt dialogue spices the film (sometimes too much). It's not the best movie of the year, but the tension throughout is pretty exciting and does a good job of making one think, "What would I do?" [Lionsgate] *DV*

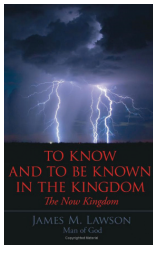
[Cuss: 38 | Gore: 0 | Sex: 0 | Spiritual Conversations: 80]

WOLFMAN

Being a big Benicio del Toro fan, I was excited for this movie. The plot (of this old-time story) is pretty self-explanatory, but this film does it well with its cast, which includes Anthony Hopkins and Hugo Weaving (Agent Smith from *The Matrix*). No swearing is in this film, but be warned of the gore scenes. [Universal Studios] *Daniel Garcia*

[Cuss: 0 | Gore: 27 | Sex: 1 | Spiritual Conversations: 20]

TO KNOW AND BE KNOWN IN THE KINGDOM



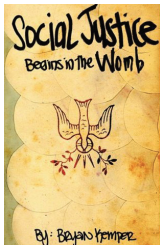
PASTOR JAMES M. LAWSON, MAN OF GOD / METAL MISSIONARY

This is a mixed bag book. With some typos and questionable doctrine (*the Gospel of Thomas should be canonized? The second coming of Christ will be His third?*), it'd be easy (and possibly wise) to write off; but I like some of the points he makes for the outcast and the everyman and the Kingdom of God being for all believers in the here and now. I also enjoy how he delivers his message sometimes: *"Listen, Jesus is saying the Kingdom is within you to a stinking religious Pharisee, how much more should it apply to us who are His true worshippers?"* And, at one point, he tells the Gnostic reader, "Stupid Gnostics, it's that simple!" The author's street-level approach, his boldness and his encouragement to seek and study this for ourselves notwithstanding, when he references "emptying" our minds of previous man-made doctrine to become open to what God wants to teach us, it's a turn-off. I'm open to new ideas, but I respect the wise minds of my elders too much to forsake their counsel this easily or completely. I'm all for exhorting believers to walk in their Christ-given authority as a kingdom of priests and ambassadors of grace, but can't agree with all the ideas here. [authorhouse.com] *DV*

BOOQ: MAMBA SHIFT L

Slim, streamlined and soft on the shoulders, this backback holds a lot of stuff in a compact, tough-but-comfortable cloth shell. With two main compartments (one soft-lined that's ideal for a 13-17" notebook and the other loaded with pockets, netting and velcro pouches) it makes for an organizer's dream. Anyone from a drummer or keyboardist to a magazine editor or graphic designer could no doubt tuck their essentials in here for safe travel. There's a sewn-in terralinq.com plate that could get your lost/stolen bag back. Each shoulder strap has a tucked-in cellphone/iPod pocket on it that closes with a cool quick-release tab. These features and the water-repellant coating on the outside and the mesh cloth on the backside (for heat to escape) make for one of the finest backpacks we've worn. [booqbags.com] *DV* [Setup Ease: A+ | Performance: A+ | Price: $149]

SOCIAL JUSTICE BEGINS IN THE WOMB



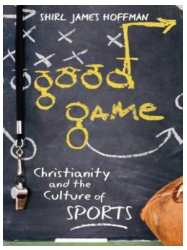
You might recognize some of the anecdotes and short stories that Stand True (and Rock for Life) founder Bryan Kemper tells in this collection of pro-life messages that he put together. Like he does about every week with his e-newsletter, Kemper takes current events and (especially) buzz topics and cultural conversations and he turns the conversation into a discussion on the heartbreaking injustice that goes on under our noses in this so-called "enlightened" and "evolved" world we live in. While some stories express irritants that get under his skin, many others effectively convey a story in a way to empathize with the victims of this everyday injustice. He's one of the "good guys" of pro-life. He does a good job of speaking reason into a debate that easily resorts to each side demonizing the other ... by consistently and clearly pushing love all along the way. This small book isn't a long-winded treatise on the pro-life movement, which is what some might expect, but mostly small, two-page chapters that come together to communicate what's on the author/speaker's heart. [Clay Bridges Communications & Publishing] *DV*

BOONDOCK SAINTS II

Fans of *The Boondock Saints* have been long waiting for this film to appear. This flick sells nothing short of its expectations. A new threat has risen back in Boston and the MacManus brothers can only answer the call. Just like the previous movie, it promises plenty of tough gangsters and empty bullet shells. [Sony Pictures] *DG*

[Cuss: 140 | Gore: 8 | Sex: 2 | Spiritual Conversations: 100]

GOOD GAME | SHIRL JAMES HOFFMAN



This book (*Good Game: Christianity and the Culture of Sports*) takes every single aspect about the history and ways of sports, while at the same time seeing what they in common or compared to Christianity. Although it's a long read, it will open your eyes to ideas and knowledge that may have never crossed your mind. [baylorpress.com] *DG*

WIN A COPY OF *WOLFMAN* 5 winners chosen at random. See details on page 31

""Who would have expected
a rock and roller
to have much to say
about religion and the arts?
Steve Scott has a message,
and he delivers it well.
His book needs to be
widely read. It is needed
in our post-grunge world."
-Joe Tremblay, "Permanent Things in a Bookcase"

Now in paperback and Kindle at amazon.com and alivingdog.com

Advertise in HM Magazine
Contact Doug Van Pelt for packages from internet to print to podcast
p: 512.989.7309
e: advertising@hmmag.com

TO LEAVE A TRACE
Ukrainian Post-Hardcore Metal Band

NEW ALBUM
FIGHT YOUR EVIL SIDE
www.toleaveatrace.com myspace.com/toleaveatrace

CHRISTIAN HARD ROCK & HEAVY METAL PODCAST

ANVIL THE HAMMER

DO NOT REMAIN SILENT
-WAYNE AND BRANDON

UPCOMING PODCASTS FEATURE
THE FOLLOWING BANDS:
DEMON HUNTER, I'VE DIED DAILY,
CORNERSTONE NEW BAND STAGE SHOWCASE,
OH SLEEPER, IN HIS BLOOD
AND LEGEND SERIES WITH ROB ROCK

SUBSCRIBE NOW AT ITUNES OR DOWNLOAD AT
HTTP://PODCAST.ANVILANDTHEHAMMER.COM

The Full Armor of God Broadcast™
" The Radio Show Satan Fears Most!"
EPH VI:XI
FM-Satellite-Internet-Podcast
TM
XXX CHURCH.COM
Teen Challenge
HM THE HARD MUSIC MAGAZINE
FullArmorRadio.com
5 Days a Week on:
M-F 8pm EST/5pm PCT
iPhone, 3G, PS3,
PSP, Wii & DSi
XYZ RADIO
fuel radio.fm

HARVESTBLOOM
DEVIL'S POISON
NEW EP DEVIL'S POISON BY HARVESTBLOOM
COMING IN MAY.
LISTEN TO SAMPLE CLIPS AT
WWW.HARVESTBLOOM.NET OR
WWW.MYSPACE.COM/HARVESTBLOOM
FIND US ON FACEBOOK OR FOLLOW US ON TWITTER

twice born
CUSTOM APPAREL & PROMOTIONAL PRODUCTS design

YOU BRING THE MUSIC, WE'LL BRING THE MERCH.

CUSTOM APPAREL & PROMOTIONAL PRODUCTS

TOLL FREE 1.888.809.7891

UP TO 22" PRINTS

FREE SHIPPING
FREE SCREENS - FREE ART

BANDS LOVE US

www.twiceborndesign.com

email : service@twiceborndesign.com

EDITOR'S PICK BACK ISSUE BUNDLE

All 4 issues
only $10 +S/H

Available at: **hmmag.com/hmstore/merch**

(or send check for $15 U.S. postage paid to HM, POB 367, Hutto TX 78634)

20th Anniversary Issue
Featuring: P.O.D., Disciple, MxPx, Robert Randolph, TFK, History of Christian metal, rock and HM mag.

Issue #110
Special "So & So Says" with: Slipknot, In Flames, Lamb of God, Throwdown

Issue #94
Alice Cooper Says cover story, Pedro the Lion

Issue #104
Special 7-page cover story: "The Ugly Truth Behind Christian Rock"
(cover art banned in Lifeway Stores)

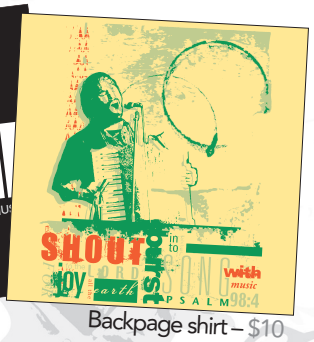
HARD WEAR BUNDLE SALE

Austin shirt – $10

Backpage shirt – $10

Both shirts for $14

Girly shirt – $10



Backpage shirt – $10

Both shirts for $14

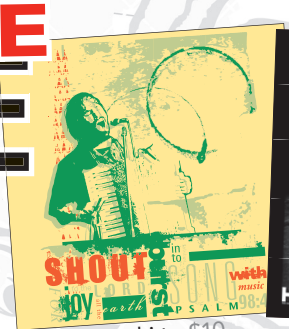
Austin ziphood – $25

Logo ziphood – $30

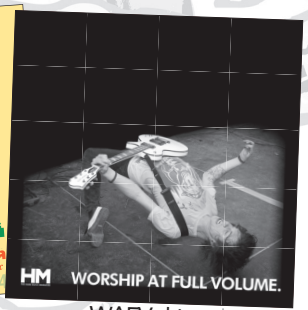
Both ziphoods for $35

Limited Time Sale
(Limited sizes & quantities)

Shop by phone or online
512.989.7309
hmmag.com/hmstore



Backpage shirt – $10



WAFV shirt – $10.99

Both shirts for $17

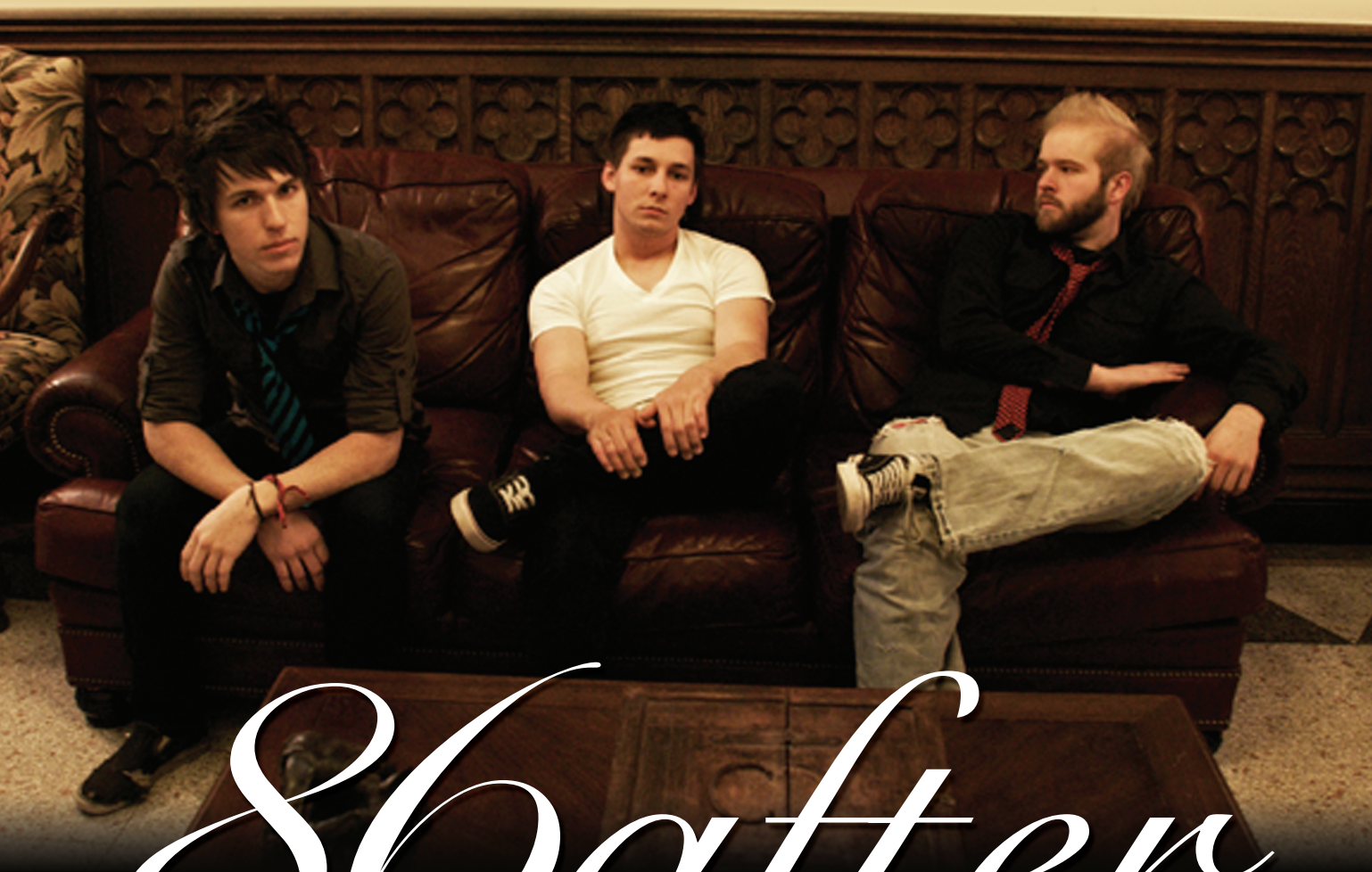
HM
THE HARD MUSIC MAGAZINE

metal – and nothing but...

FROM THE PUBLISHER OF HM MAGAZINE

GET CONSISTENTLY THOROUGH COVERAGE OF CHRISTIAN METAL – SIX TIMES A YEAR FOR ONLY $9.99

hmmag.com/hmstore/merch
or send check/m.o. to
HM, POB 367, Hutto TX 78634



86after

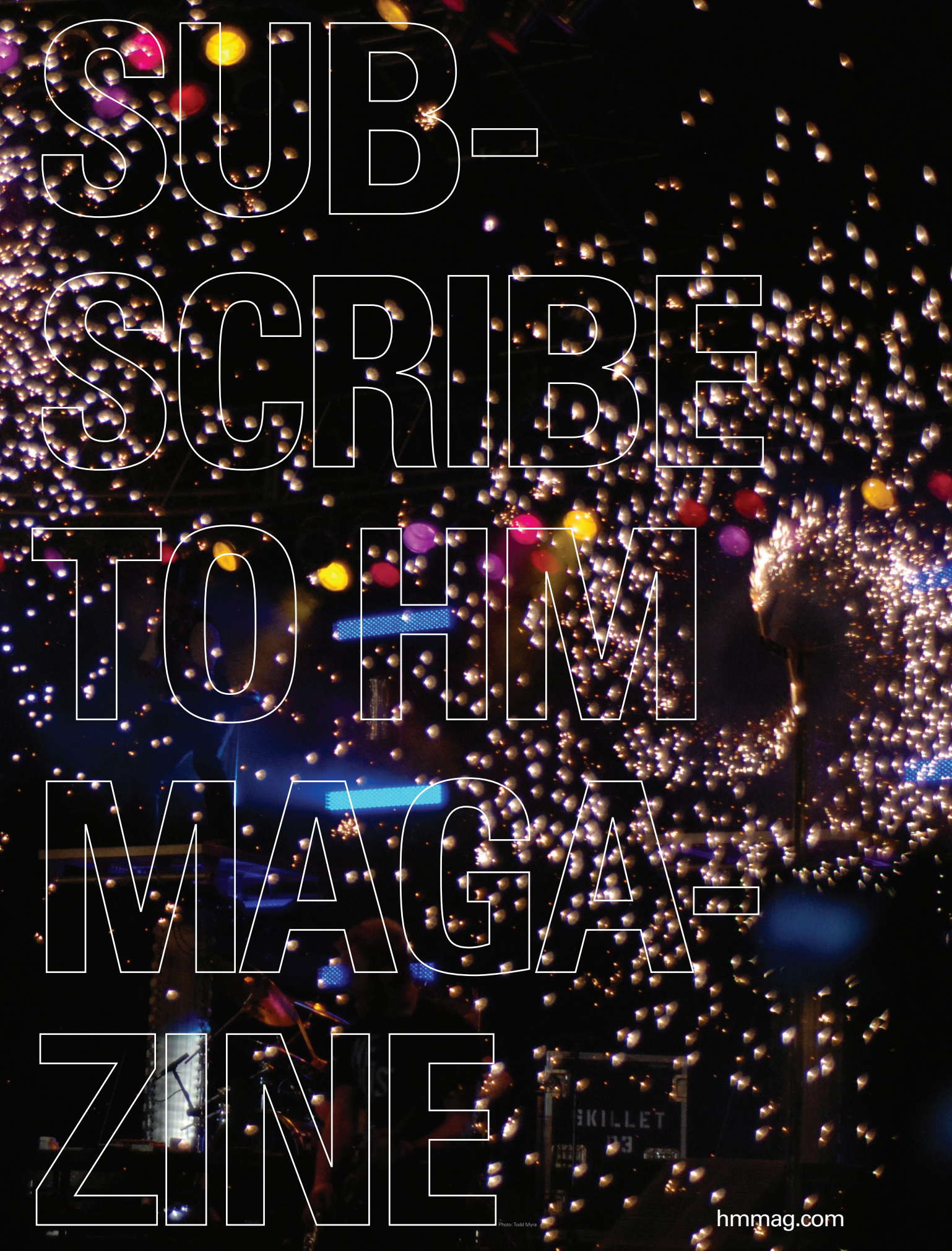
to you, from me

Check out
86 after
@

www.86after.com
myspace.com/86after

86 after's
album debut
'*to you, from me*'
now available on

iTunes
amazon.com


SUB-
SCRIBE
TO HM
MAGA-
ZINE
SKILLET
Photo: Todd Myra
hmmag.com

I AM ALPHA AND OMEGA

06/01/10

THE MUCH ANTICIPATED FULL LENGTH DEBUT "THE ROAR AND THE WHISPER"

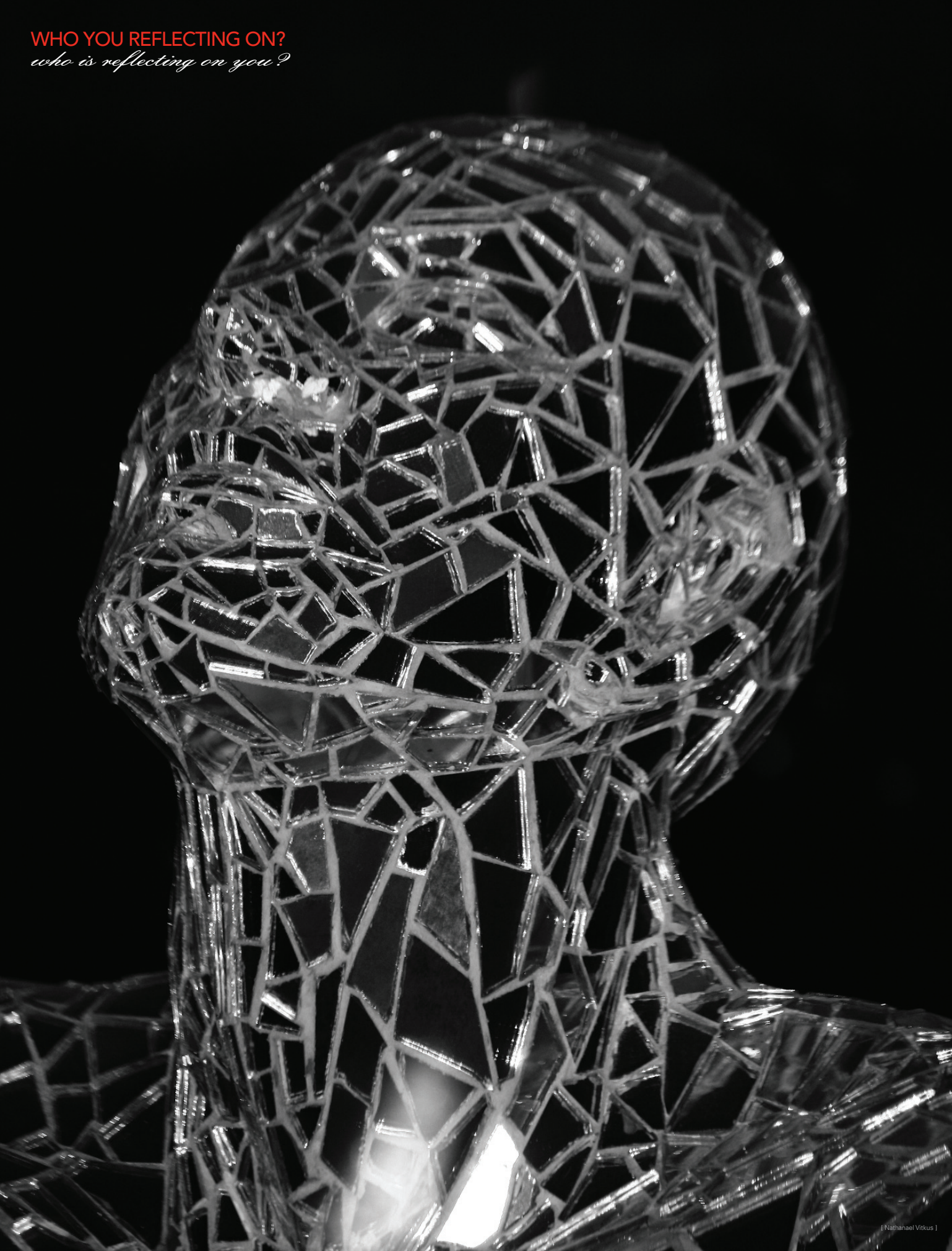
ON TOUR STARTING IN MAY!

WWW.MYSPACE.COM/IAMALPHAANDOMEGA

Come&Live!
DARK HORSE PERCUSSION
HM The Hard Music Magazine
veil arms clothing
Brad Hardy PHOTOGRAPHY
bryanminear photographer
13mdesign

WHO YOU REFLECTING ON?

who is reflecting on you?



[Nathanael Vitkus]